

MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

BY
SAMUEL W. COLE
AND
LEO R. LEWIS

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MELODIA

SIGHT-SINGING

SAMUEL W. COLE

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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF
BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY

LEO R. LEWIS

PROFESSOR OF MUSIC AT TUFTS COLLEGE

OLIVER DITSON COMPANY

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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted.** The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panzeron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelbie [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?) -]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Mz</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

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MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

The image displays a page of musical exercises from 'MELODIA - BOOK I, FIRST SERIES'. It contains 23 numbered exercises, each consisting of a single staff in G4 or F4 clef, 4/4 time. The exercises are arranged in pairs on 11 staves, with the final exercise (23) on a single staff. Exercises 1 and 2 are in G4 clef, while exercises 3 through 23 are in F4 clef. The exercises are designed to teach step-wise melody, with notes and rests of whole-beat length and multiples thereof. The exercises are arranged in pairs on 11 staves, with the final exercise (23) on a single staff. Exercises 1 and 2 are in G4 clef, while exercises 3 through 23 are in F4 clef. The exercises are designed to teach step-wise melody, with notes and rests of whole-beat length and multiples thereof.

2

This musical score consists of 12 staves of music, numbered 24 through 45. The key signature has one flat (B-flat), and the time signature is 3/4. The notation is a single melodic line. Measures 24-26 are grouped with a brace. Measures 27-28 are grouped with a brace. Measures 29-30 are grouped with a brace. Measures 31-32 are grouped with a brace. Measures 33-34 are grouped with a brace. Measures 35-36 are grouped with a brace. Measures 37-38 are grouped with a brace. Measures 39-40 are grouped with a brace. Measures 41-42 are grouped with a brace. Measures 43-44 are grouped with a brace. Measure 45 is a single measure. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the piece.

24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

This musical score consists of 10 staves of music, numbered 46 through 75. The notation is as follows:

- Staff 46:** Treble clef, 2/4 time signature. Measures 46-48.
- Staff 49:** Treble clef, 2/4 time signature. Measures 49-51.
- Staff 52:** Treble clef, 4/2 time signature. Measures 52-54.
- Staff 55:** Treble clef, common time (C). Measures 55-57.
- Staff 58:** Treble clef, common time (C). Measures 58-60.
- Staff 61:** Treble clef, 4/2 time signature. Measures 61-63.
- Staff 64:** Treble clef, 3/2 time signature. Measures 64-65.
- Staff 66:** Treble clef, 3/2 time signature. Measures 66-67.
- Staff 67:** Treble clef, 4/2 time signature. Measures 67-68.
- Staff 68:** Treble clef, common time (C). Measures 68-69.
- Staff 69:** Treble clef, 3/4 time signature. Measures 69-70.
- Staff 71:** Treble clef, common time (C). Measures 71-72.
- Staff 73:** Treble clef, common time (C). Measures 73-74.
- Staff 74:** Treble clef, common time (C). Measures 74-75.
- Staff 75:** Treble clef, 3/4 time signature. Measures 75-76.

The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Bar lines are used to divide the measures. The key signature is not explicitly shown, but the notes are primarily natural, suggesting a key of C major or F major.

A musical score for a single melodic line, measures 76-93. The score is written on 13 staves. Measures 76-86 are in 4/8 time. Measure 87 changes to 3/8 time. Measures 88-93 are in 3/8 time. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The key signature is one flat (B-flat).

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

94

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98

99

100

101

102

103

104

105

106

107

108

This musical score is for guitar, spanning measures 109 to 127. It is written in treble clef with a key signature of one sharp (F#). The score is divided into measures by bar lines, with measure numbers 109 through 127 placed above the first measure of each line. The time signature changes throughout the piece: 4/4 (measures 109-110), 3/4 (measures 111-112), 6/8 (measures 113-114), C (measures 115-116), 3/8 (measures 117-118), 4/4 (measures 119-120), 6/8 (measures 121-122), 4/4 (measures 123-124), 4/4 (measures 125-126), and 4/4 (measure 127). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and slurs. The piece concludes with a double bar line at the end of measure 127.

This musical score consists of 14 staves, each containing a single measure of music. The measures are numbered 128 through 147. The notation is in treble clef with a key signature of one flat (B-flat). The time signature changes throughout the piece: 4/4 (measures 128-131), 3/4 (measure 132), 4/8 (measures 133-134), 6/8 (measures 135-136), 6/4 (measures 137-138), common time (measures 139-142), 3/4 (measures 143-144), and 3/8 (measures 145-147). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and dotted rhythms, often grouped in beamed pairs or triplets. The notation includes stems, beams, and various note heads (half, quarter, eighth, sixteenth, and dotted notes).

128 129

130 131

132

133 134

135

136

137

138

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140

141

142

143 144

145

146 147

This musical score is for a piece in D major, indicated by two sharps (F# and C#) on the treble clef. The score consists of 20 staves, each containing a single line of music. The measures are numbered 148 through 167. The time signature changes several times: 4/4 (measures 148-150), 3/4 (measures 151-154), 3/8 (measures 155-157), 6/8 (measures 158-160), 3/4 (measures 161-163), 6/8 (measures 164-166), and 4/4 (measure 167). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The key signature remains D major throughout the entire passage.

148 149

150 151

152

153

154

155

156

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158

159

160 161

162

163 164

165

166 167

Musical score for measures 168 through 187. The score is written for a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature changes throughout the piece: C (common time) for measures 168-169, 170-171, 173-174, 176-177, 180-181, 184-185, and 187; 3/4 for measures 171-172; 6/8 for measures 174-175; 6/4 for measures 177-178; and 3/2 for measure 179. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The measures are numbered sequentially from 168 to 187.

This musical score consists of 14 staves of music, each beginning with a measure number. The notation is in treble clef. The key signature and time signature change frequently throughout the piece. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The score is as follows:

- Staff 1: Measure 188 (3/4, B-flat key), Measure 189 (4/4, B-flat key).
- Staff 2: Measure 190 (6/8, D major).
- Staff 3: Measure 191 (C, D major), Measure 192 (2/4, B-flat key).
- Staff 4: Measure 193 (8/8, D major), Measure 194 (8/8, D major).
- Staff 5: Measure 195 (3/4, B-flat key).
- Staff 6: Measure 196 (4/2, D major).
- Staff 7: Measure 197 (4/4, D major).
- Staff 8: Measure 198 (6/8, D major).
- Staff 9: Measure 199 (3/4, D major), Measure 200 (3/4, D major).
- Staff 10: Measure 201 (4/4, B-flat key).
- Staff 11: Measure 202 (6/4, D major).
- Staff 12: Measure 203 (6/8, B-flat key).
- Staff 13: Measure 204 (3/8, D major).
- Staff 14: Measure 205 (2/4, B-flat key).

206 207 208

209 210

211 212

213

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216 217

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220 221

222

223 224

225

226 227

228 229

230

231

232

233 (with 243) 234 (with 244)

235

236

237

238

239 240

241

242

243 (with 233)

244 (with 234) 245

Detailed description: This page contains musical notation for measures 226 through 245. The notation is written on a grand staff with two systems of five staves each. The key signature is B-flat major (two flats). The time signature is 4/4 for measures 226-232, 237-242, and 245. Measures 233-235 and 243-244 are in 3/4 time. Measure 236 is in 3/4 time. Measure 240 is in 3/4 time. Measure 241 is in 3/4 time. Measure 242 is in 6/4 time. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. Some measures are grouped together with parentheses, indicating they are played simultaneously or in a specific sequence.

246 (with 263)

247

248

249 (with 264)

250

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263 (with 246)

264 (with 249)

265

266

267

268 (with 279)

269

270

271

272

273

274

275

276

277

278

279 (with 268)

280

281

282 283

284 285

286 287

288 289

290

291 (with 300)

292 293

294

295 296

297 298

299

300 (with 291)

301 302

303

This musical score consists of 12 staves of music. The first nine staves are in treble clef, and the last three are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4 for measures 282-287, 289-290, 292-293, 295-296, 298-299, and 301-302. Measures 288 and 291 are in 3/4 time, and measures 294 and 303 are in 6/8 time. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Some measures are grouped with other measures, as indicated by the parentheses in the measure numbers.

304 305

306

307 (with 312) 308

309

310

311

312 (with 307)

313

314

315

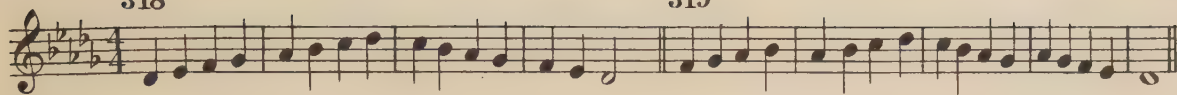
316

317

Detailed description of the musical score: The score consists of 14 staves of music. Measures 304-305 are in 4/4 time, featuring a melodic line with eighth and quarter notes. Measures 306-308 are in 3/4 time, continuing the melodic development. Measure 309 is in 6/8 time, showing a change in rhythm. Measures 310-311 are in 4/4 time, with a more active melodic line. Measures 312-313 are in 3/4 time, featuring a melodic line with some rests. Measure 314 is in 6/8 time, with a melodic line that includes some eighth notes. Measures 315-317 are in 4/4, 3/2, and 3/8 time respectively, showing a variety of rhythmic patterns and melodic fragments.

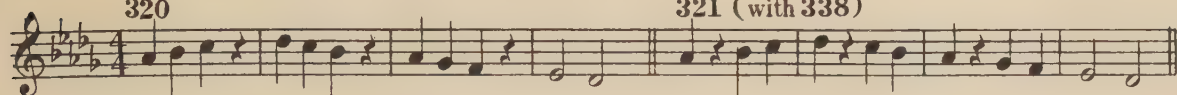
318

319



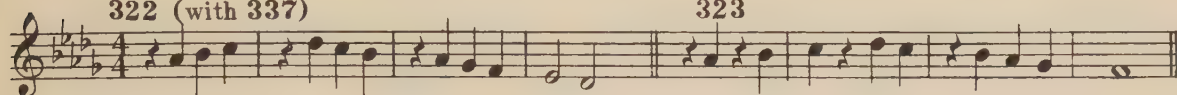
320

321 (with 338)

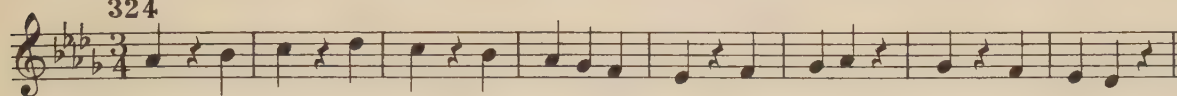


322 (with 337)

323



324



325



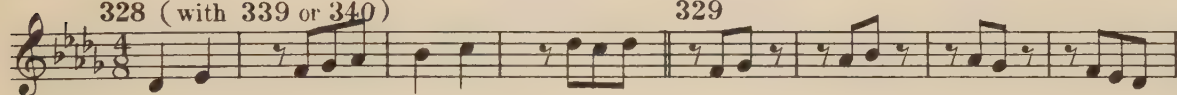
326

327



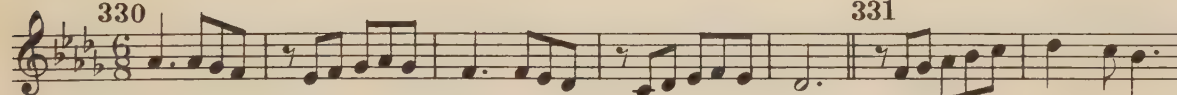
328 (with 339 or 340)

329

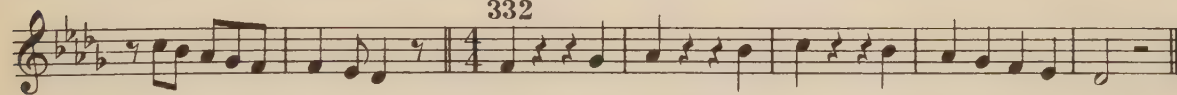


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331



332



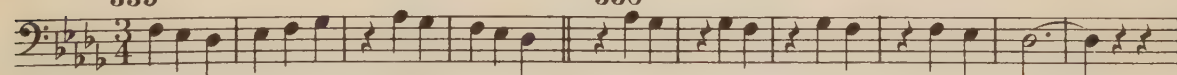
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334



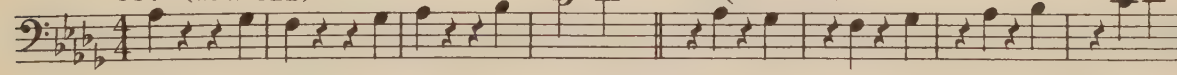
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336



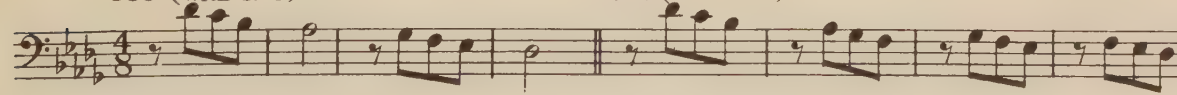
337 (with 322)

338 (with 321)



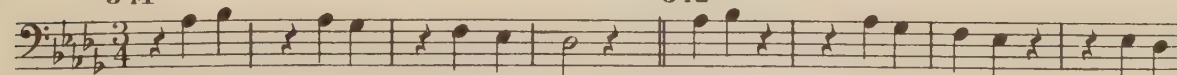
339 (with 328)

340 (with 328)

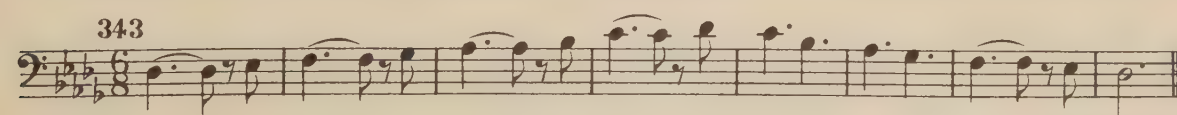


341

342



343



344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

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405 406

407 408

The musical score consists of 12 staves. Measures 381-390 are in treble clef. Measures 391-408 are in bass clef. The time signatures change throughout: 4/4 (381-384), 3/4 (385-388), 3/4 (389-390), 4/4 (391-393), 3/4 (394-395), 3/4 (396), 3/4 (397-398), 3/4 (399), 4/4 (400-401), 4/4 (402), 3/4 (403-404), 3/8 (405-406), and 3/8 (407-408). The key signature changes from C major (381-390) to D major (391-393) to B-flat major (394-408).

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SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

1 2 3

4 5 6

7

8 Wn 9 Wn

10

11

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

22 Wn

2

23 24

The musical score for measures 23 and 24 of 'The Bird Song' is written for a single melodic line on a five-line staff. The time signature is 3/4. Measure 23 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a half note at the end. Measure 24 continues the melody, featuring a half note and a quarter note, followed by a quarter rest. The score is printed on a single page with a large, clear font.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation with notes, rests, and bar lines. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The notation is in a historical style, with some notes beamed together and others written as single notes. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.

25

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 6/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The score consists of six measures. The first measure has a whole rest in the Treble clef and a half note G2 in the Bass clef. The second measure has a whole rest in the Treble clef and a half note A2 in the Bass clef. The third measure has a half note Bb2 in the Treble clef and a half note Bb2 in the Bass clef. The fourth measure has a half note C3 in the Treble clef and a half note C3 in the Bass clef. The fifth measure has a half note D3 in the Treble clef and a half note D3 in the Bass clef. The sixth measure has a half note E3 in the Treble clef and a half note E3 in the Bass clef.

26

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music consists of a melody in the Treble staff and a bass line in the Bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is divided into two systems by a double bar line. The first system contains measures 1 through 15, and the second system contains measures 16 through 30. The number '26' is written above the first measure of the second system. The music is written in a clear, legible hand.

27 28

The musical score for measures 27 and 28 of 'The Rose Tree' is written for a piano. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is in the right hand, and the accompaniment is in the left hand. Measure 27 contains four measures of music, and measure 28 contains two measures of music. The melody in measure 27 is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The accompaniment in measure 27 is: G3 (quarter), A3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The melody in measure 28 is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The accompaniment in measure 28 is: G3 (quarter), A3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 28, and the second system contains measures 29 through 32. The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and a treble line with chords and single notes. The voice part consists of a single melodic line with lyrics written below it.

30

Musical score for 'The Rose Tree' in 4/8 time. The score is written on two staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The score consists of 30 measures. The melody is a simple, folk-like tune. The bass line provides a steady accompaniment. The score ends with a double bar line.

This page contains eight systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The time signatures vary: 4/4 for systems 1, 3, 5, 6, 7, and 8; 3/4 for systems 2 and 4. The measures are numbered as follows:

- System 1: Measures 31 and 32.
- System 2: Measures 33 and 34.
- System 3: Measure 35.
- System 4: Measures 36 and 37.
- System 5: Measures 38 and 39.
- System 6: Measures 40 and 41.
- System 7: Measures 42 and 43.
- System 8: Measures 44 and 45.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex melodic and harmonic structure.

38 39

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This musical score is for a piano piece, spanning measures 45 to 50. It is written in G major (one sharp) and 4/4 time. The score consists of eight systems, each with a treble and bass staff. Measure 45 begins with a treble staff containing a half note G4 and an eighth-note pair of A4-B4, while the bass staff has a half note G3. Measure 46 continues with similar patterns. Measure 47 features a more active treble line with eighth-note runs. Measure 48 marks a change in time signature to 3/4, indicated by a double bar line and the new signature. Measure 49 continues in 3/4 time. Measure 50 also remains in 3/4 time. The piece concludes with a final cadence in measure 50, featuring a whole note G4 in the treble and a half note G3 in the bass.

45

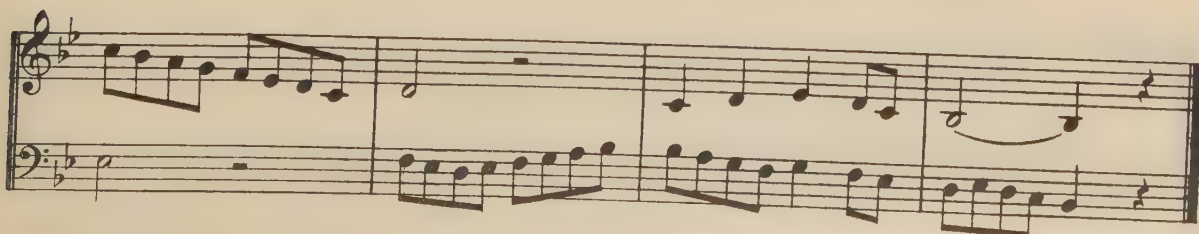
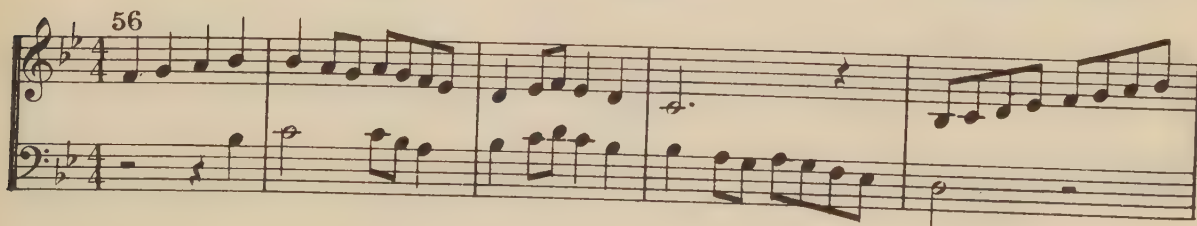
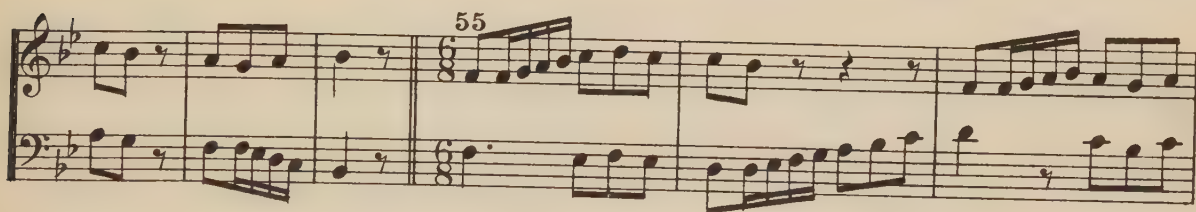
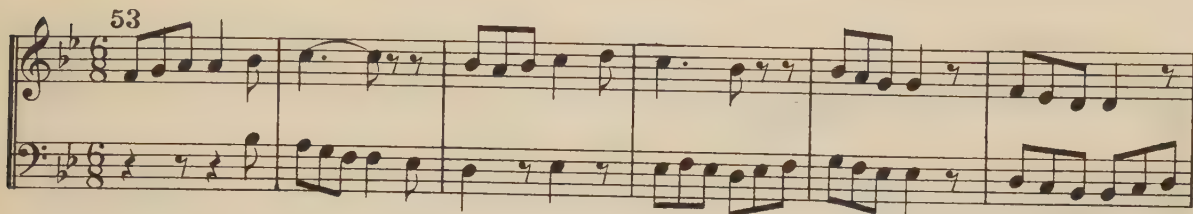
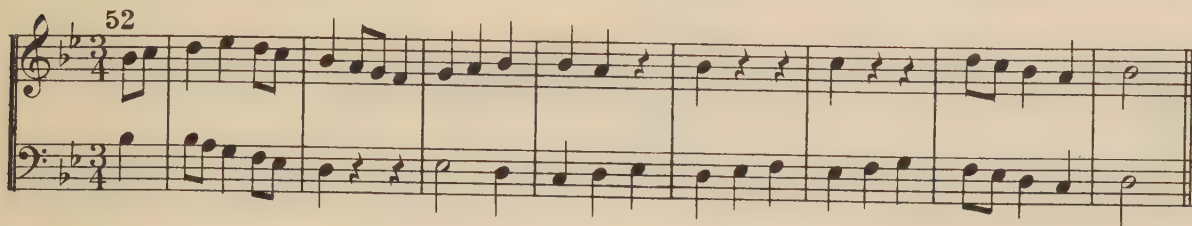
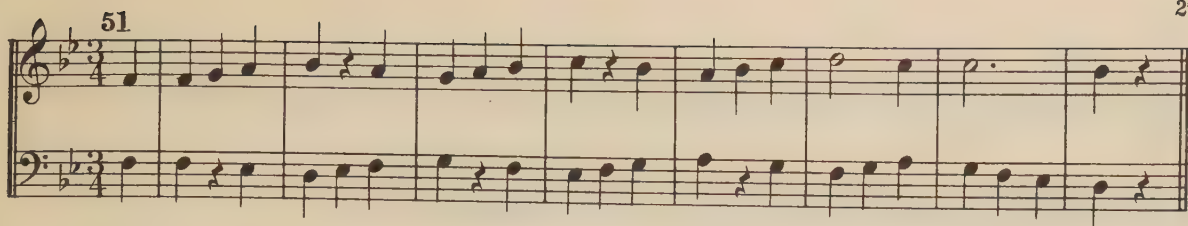
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67

The musical score consists of five systems, each with a treble and bass staff. Measure 63 begins with a treble staff containing a half note G4, a quarter note A4, and a half note Bb4, followed by a slur over a quarter note C5, eighth notes D5 and E5, and a half note F5. The bass staff has a half note Bb3, a quarter note C4, and a half note D4. Measure 64 starts with a treble staff half note G4, a quarter note A4, and a half note Bb4, followed by a quarter rest. The bass staff has a half note Bb3, a quarter note C4, and a half note D4. Measure 65 is in 6/4 time. The treble staff has a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note Bb3, a quarter note C4, and a half note D4. Measure 66 is in 3/4 time. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note Bb3, a quarter note C4, and a half note D4. Measure 67 is in 3/4 time. The treble staff has a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note Bb3, a quarter note C4, and a half note D4.

68

69

70

71

72

73

74

75

p

p

p

p

p

p

p

p

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is simple and consists of a single line of music. The lyrics are written below the staff, aligned with the notes. The score is numbered 77 in the top left corner.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The melody concludes with a quarter note G4. The lyrics "The Rose Tree" are written below the staff, aligned with the melody.

78

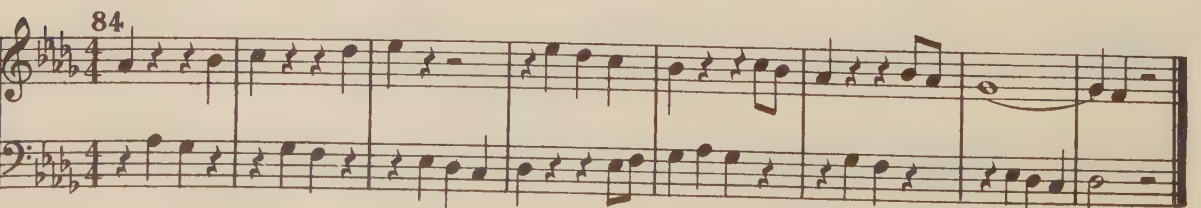
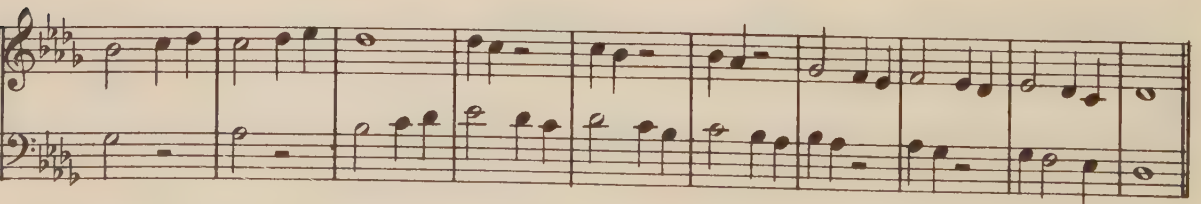
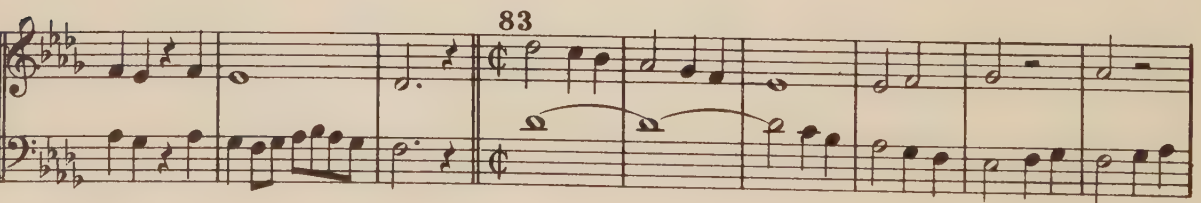
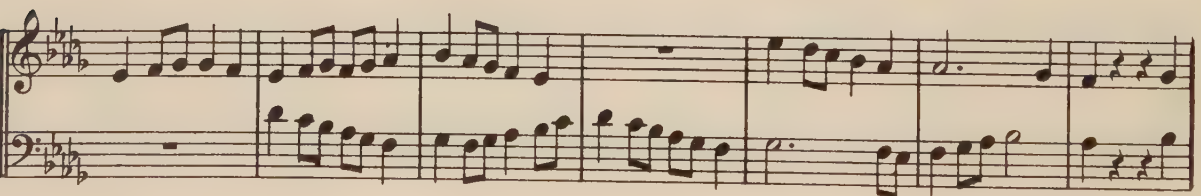
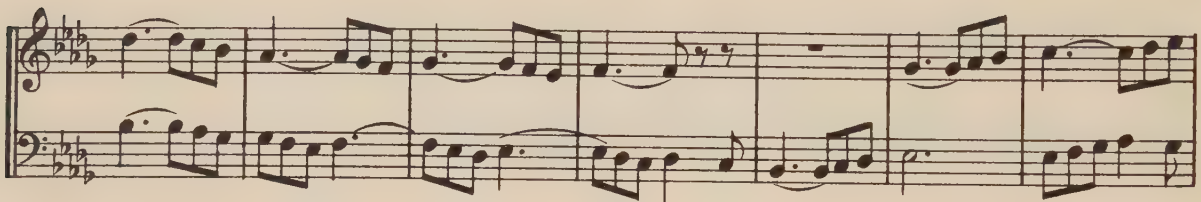
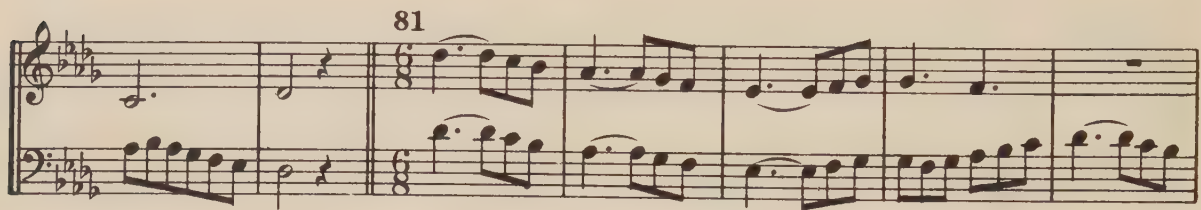
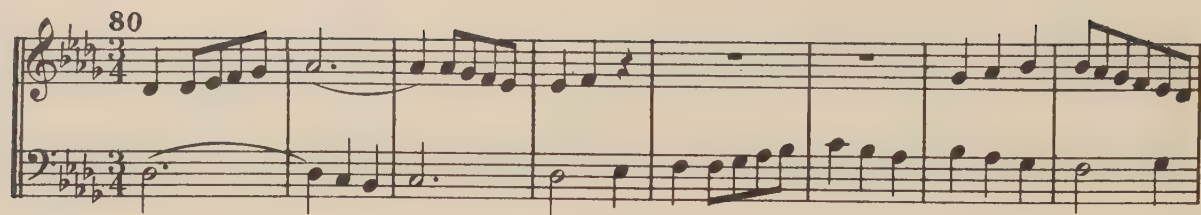
Musical score for 'The Rose Tree' in 2/4 time, key of D major. The score is written for a single melodic line on a five-line staff. The melody begins on a G4 note and proceeds through a series of eighth and quarter notes, ending on a G4 note. The key signature has two sharps (F# and C#), and the time signature is 2/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The bass line starts with a quarter note G2, followed by eighth notes F#2, E2, D2, C2, B1, A1, and G1. The music ends with a double bar line.

79

Musical score for 'The Rose Tree' in G major, 6/8 time. The score consists of two staves, Treble and Bass. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music is written in a simple, folk-like style with eighth and sixteenth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is in the treble staff, and the bass line is in the bass staff. The music is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the bass staff.



85

86

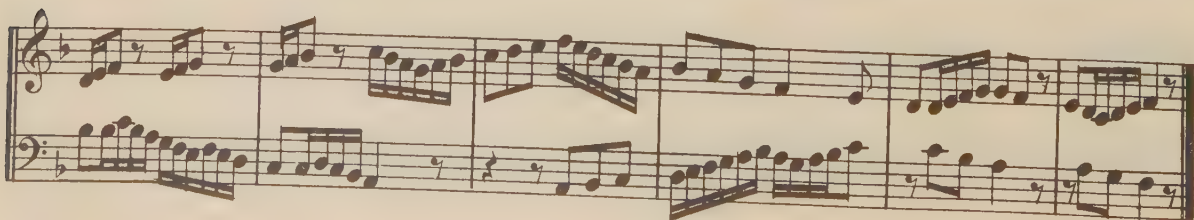
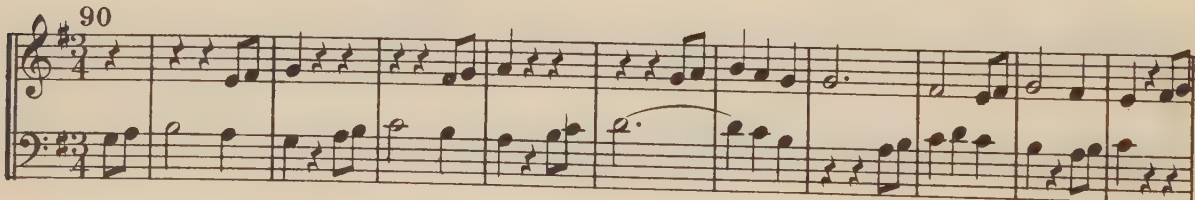
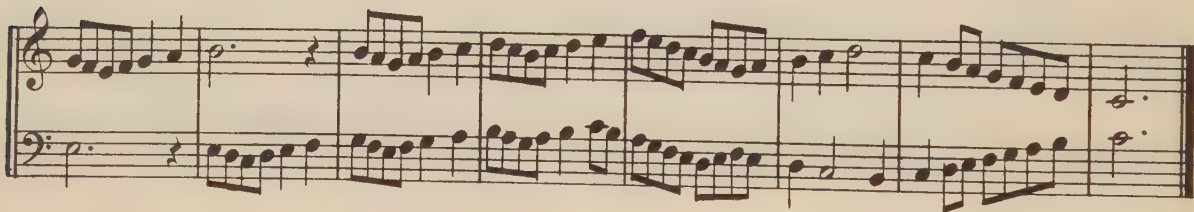
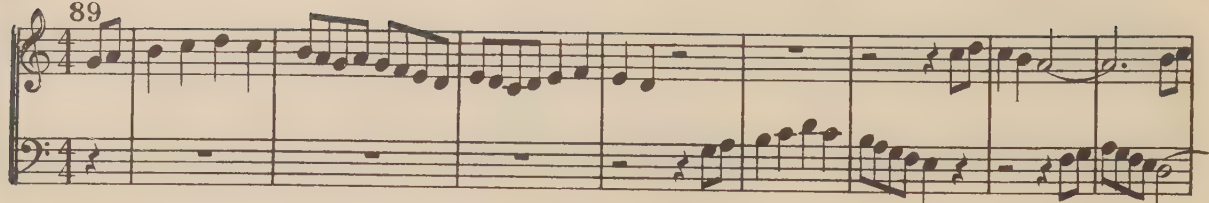
87

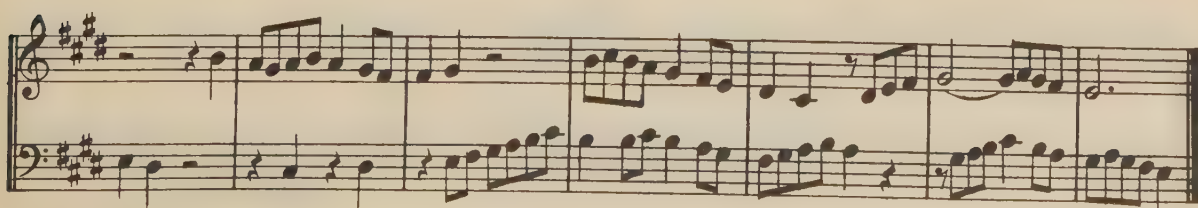
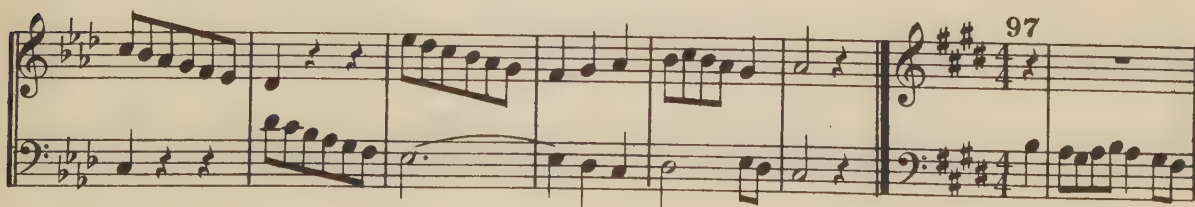
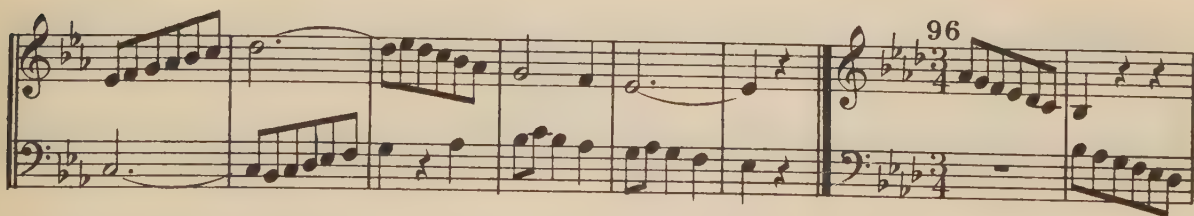
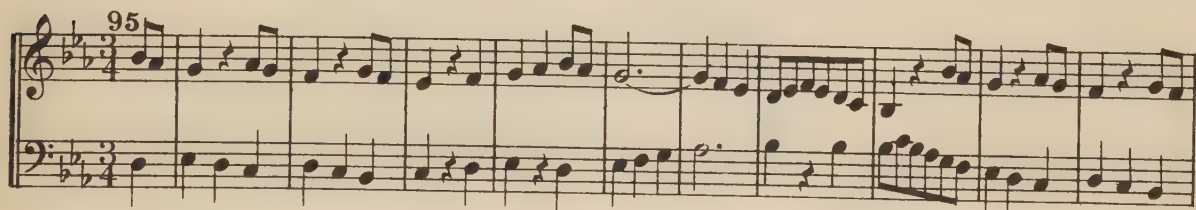
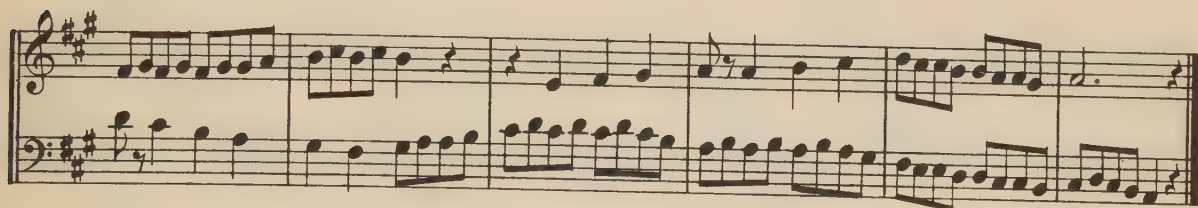
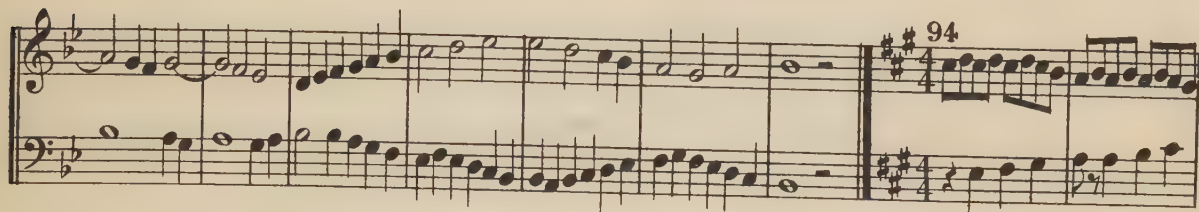
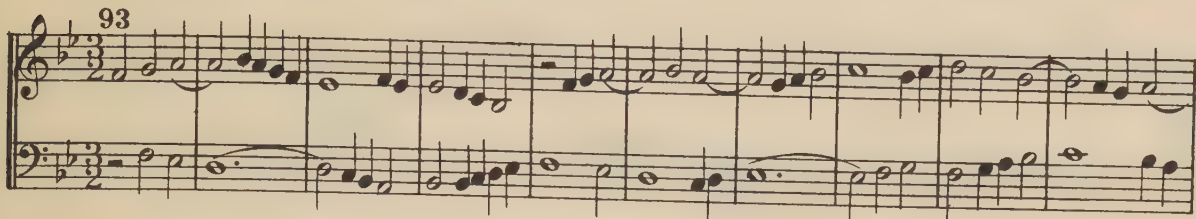
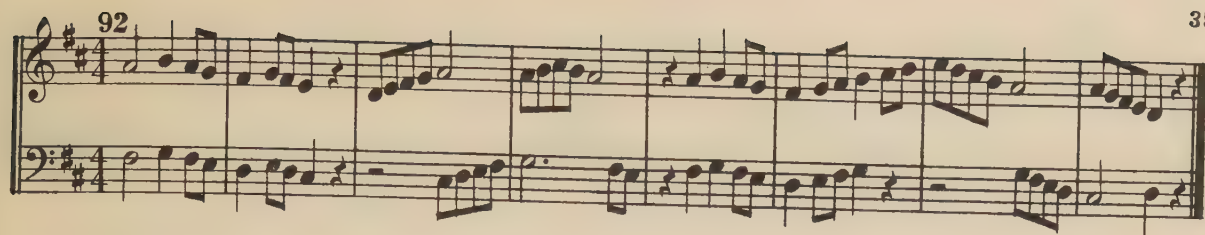
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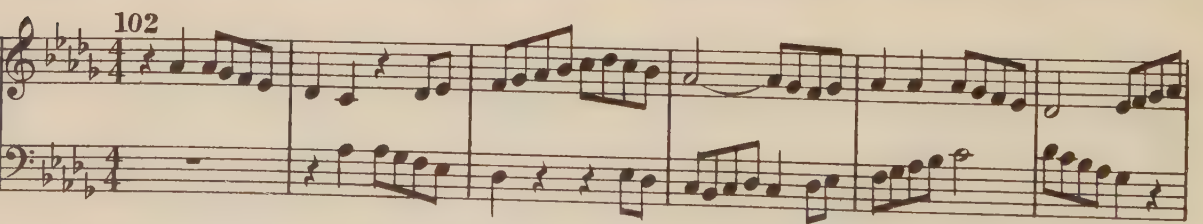
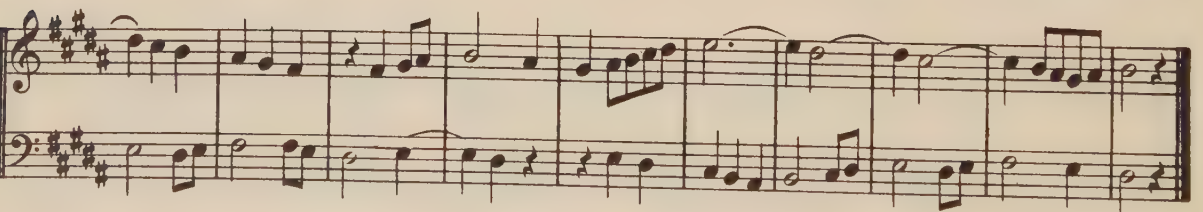
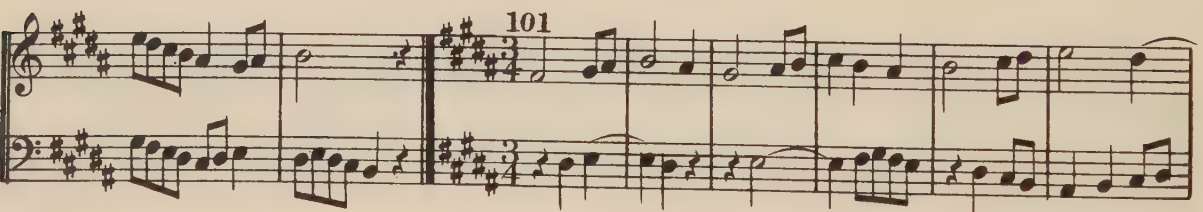
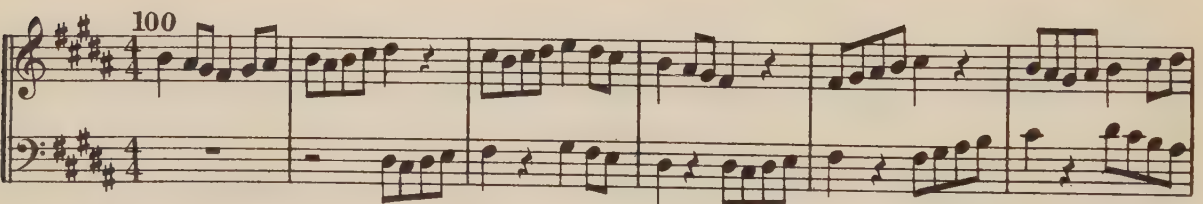
5-57-67645-200

Detailed description: This page contains a musical score for measures 85 through 88. The music is written for two staves, treble and bass, in a 4/4 time signature. The key signature consists of three sharps (F#, C#, G#). Measure 85 begins with a treble staff containing eighth and quarter notes, and a bass staff with a whole rest followed by eighth notes. Measures 86 and 87 continue the melodic and harmonic development with various note values and rests. Measure 88 concludes the section with a final cadence. The page number '33' is located in the top right corner, and the number '5-57-67645-200' is at the bottom right.

89



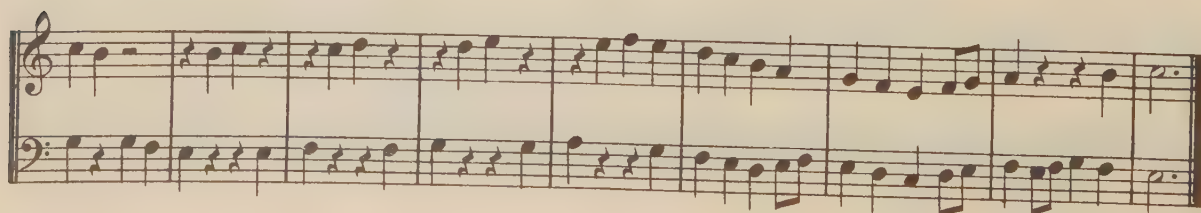
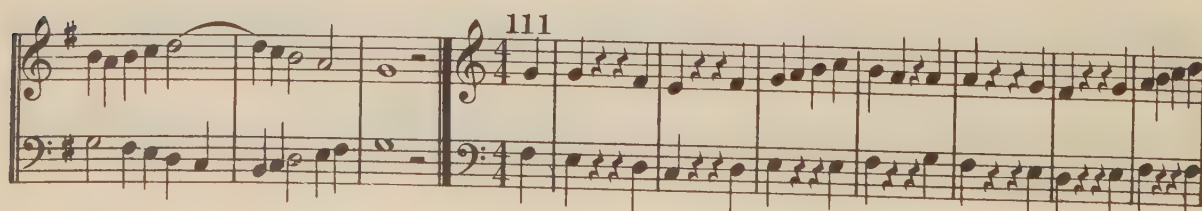
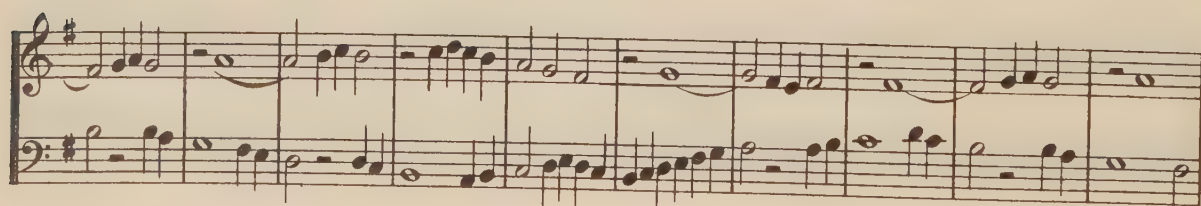
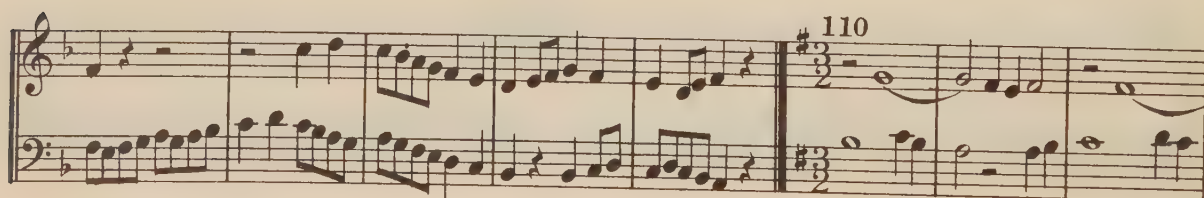
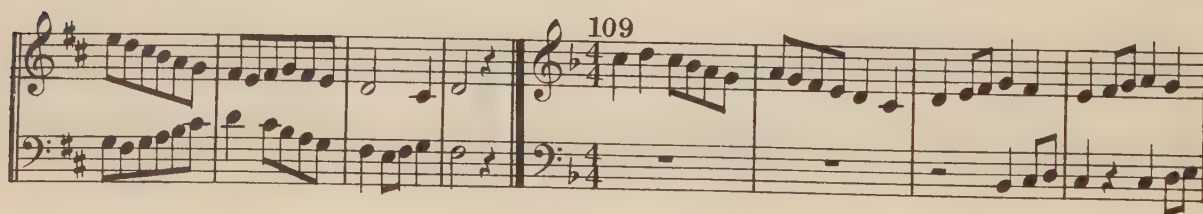
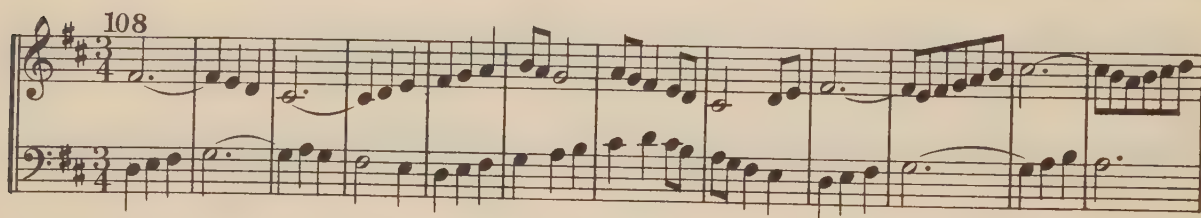
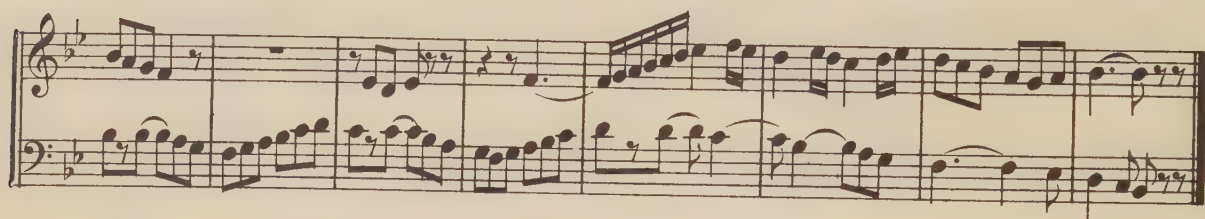
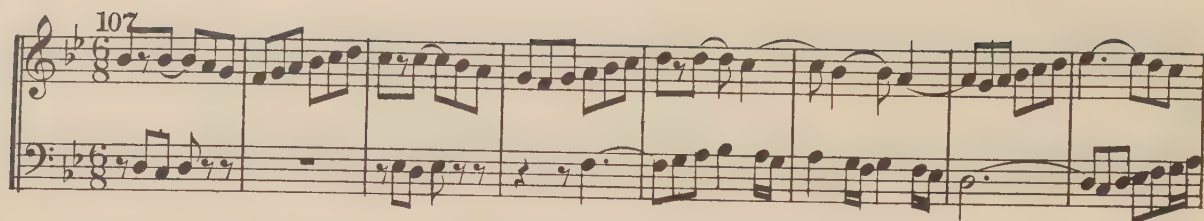


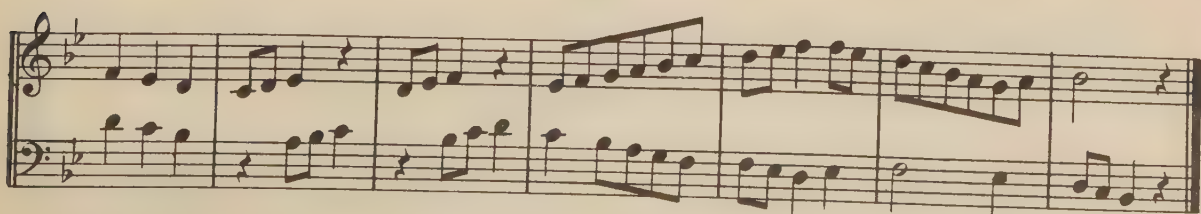
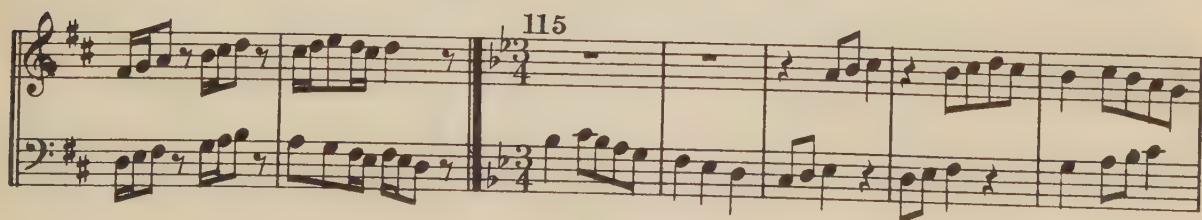
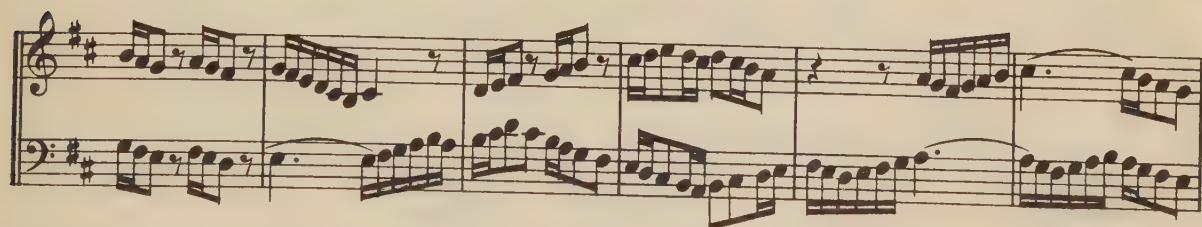
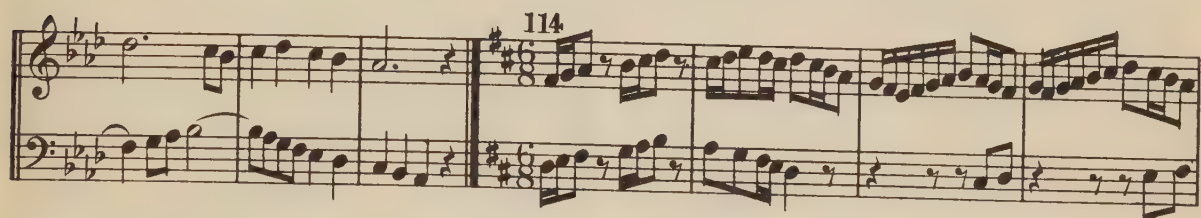
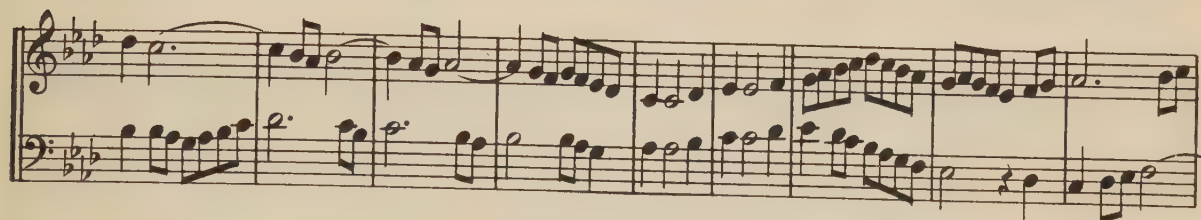
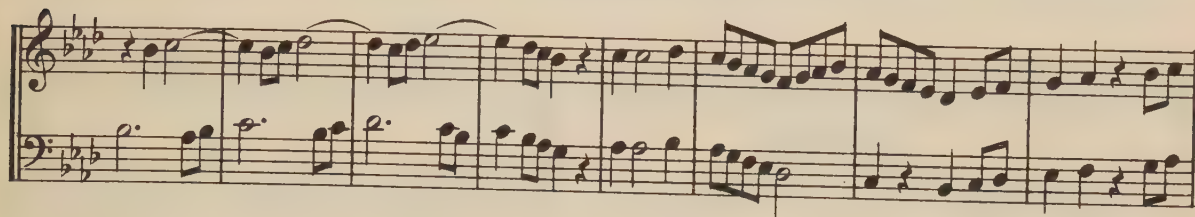
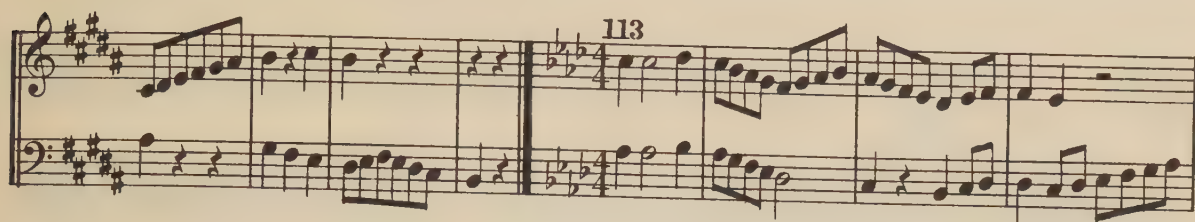
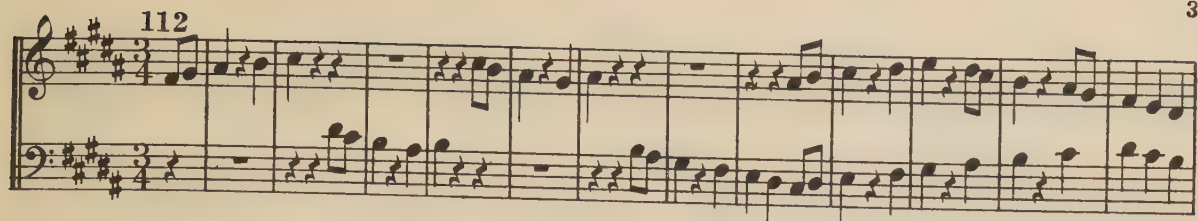


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The image displays a page of musical notation for piano, consisting of eight systems of two staves each (treble and bass). The measures are numbered 116, 117, 118, and 119. Measure 116 is in B-flat major (two flats) and 4/4 time. Measure 117 is in D major (two sharps) and 3/4 time. Measure 118 is in D major (two sharps) and 3/4 time. Measure 119 is in D major (two sharps) and 4/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

MELODIA - BOOK II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

The musical score consists of 12 numbered exercises, each on a single staff in treble clef. The exercises are as follows:

- Exercise 1:** 4/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 2:** 4/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 3:** 4/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 4:** 4/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 5:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 6:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 7:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 8:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 9:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 9a:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 10:** 3/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 11:** 6/8 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.
- Exercise 12:** 4/4 time, starting with a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes.

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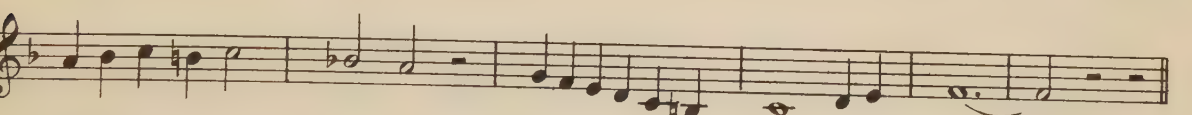
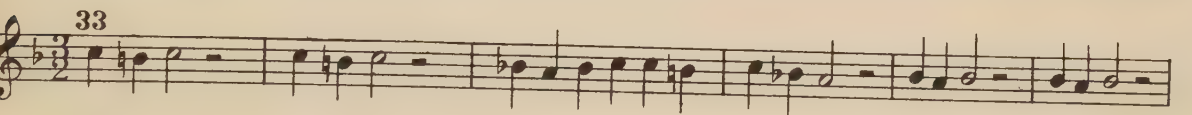
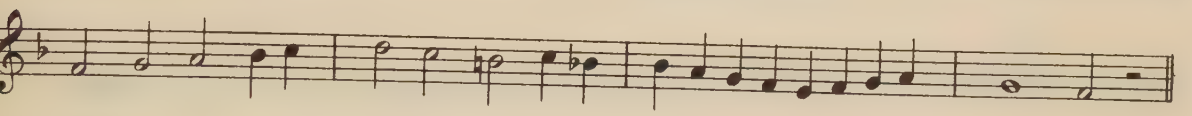
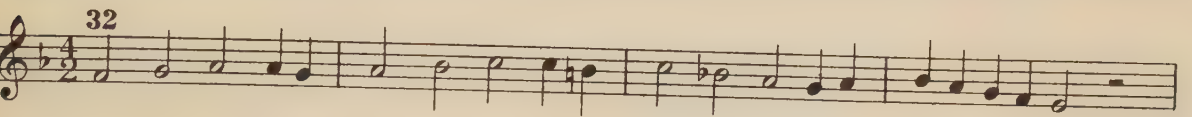
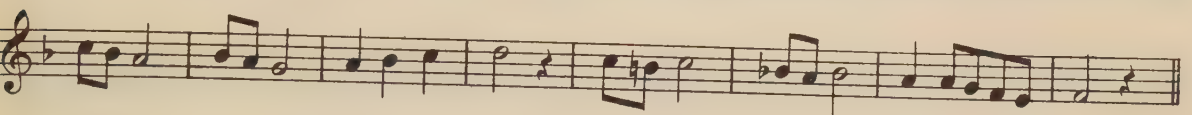
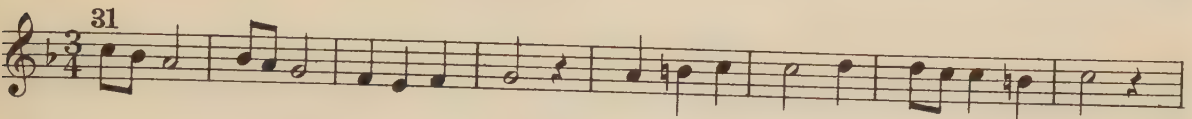
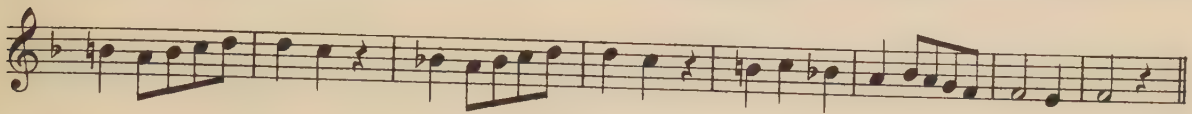
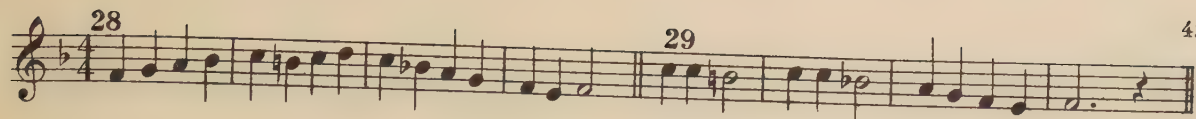
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5-57-67645-200

This musical score is for guitar, spanning measures 54 to 64. It is written in treble and bass staves with a key signature of one sharp (F#). The score includes various time signatures: 4/4, 3/4, 2/4, 3/8, 4/8, 6/8, and 3/8. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the beginning of their respective lines. The score concludes with a double bar line at the end of measure 64.

This musical score page contains measures 65 through 74. The notation is as follows:

- Measures 65-67:** Treble clef, key of B-flat major (two flats). Measure 65 is in 4/4 time. Measure 66 changes to 2/4 time. Measure 67 changes to 6/8 time.
- Measures 68-69:** Treble clef, key of B-flat major. Measure 68 is in 4/4 time. Measure 69 changes to 3/2 time.
- Measures 70-71:** Bass clef, key of B-flat major. Measure 70 is in 4/4 time. Measure 71 changes to 3/4 time.
- Measures 72-73:** Bass clef, key of B-flat major. Measure 72 is in common time (C). Measure 73 is in common time (C).
- Measure 74:** Bass clef, key of B-flat major, in 3/2 time.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and ties. The key signature remains consistent throughout the page.

This musical score page contains measures 75 through 88. The notation is as follows:

- Measures 75-77:** Treble clef, 4/4 time signature.
- Measures 78-81:** Treble clef, 4/4 time signature.
- Measures 82-83:** Treble clef, 3/2 time signature.
- Measures 84-85:** Bass clef, 4/4 time signature.
- Measures 86-87:** Bass clef, 6/8 time signature.
- Measure 88:** Bass clef, 3/4 time signature.

The key signature changes from one sharp (F#) in measures 75-81 to two sharps (F# and C#) in measures 82-88. The notation includes various note values, rests, and bar lines.

This musical score is for guitar, spanning measures 89 to 106. It is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Measure numbers 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106 are indicated at the beginning of their respective measures. The score shows a progression of chords and melodic lines, with some measures featuring complex rhythms or specific fingering indications.

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Detailed description: This page contains musical notation for measures 107 through 120. The notation is arranged in two systems. The first system (measures 107-114) uses a treble clef. Measure 107 is in 4/4 time with a key signature of two flats. Measure 108 is in 4/4 time with a key signature of two flats. Measure 109 is in 4/4 time with a key signature of two flats. Measure 110 is in 3/4 time with a key signature of two flats. Measure 111 is in 4/4 time with a key signature of two flats. Measure 112 is in 2/4 time with a key signature of two flats. Measure 113 is in 6/8 time with a key signature of two flats. Measure 114 is in 3/4 time with a key signature of two flats. The second system (measures 115-120) uses a bass clef. Measure 115 is in 4/8 time with a key signature of two flats. Measure 116 is in 3/4 time with a key signature of two flats. Measure 117 is in 6/4 time with a key signature of two flats. Measure 118 is in 6/4 time with a key signature of two flats. Measure 119 is in 6/4 time with a key signature of two flats. Measure 120 is in 3/2 time with a key signature of two flats. The notation includes various note values, rests, and accidentals.

This musical score page contains measures 121 through 137. Measures 121-130 are written for the right hand in treble clef, while measures 130-137 are for the left hand in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 121 is in 4/4 time, while measures 122-137 are in 3/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests and repeat signs. Measure 126a is a sub-measure within measure 126. The page number 50 is located at the top left.

121

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126a

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This musical score page contains measures 155 through 166. Measures 155-160 are in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). Measures 161-166 are in bass clef. Measures 161-162 are in 3/4 time, and measures 163-166 are in 2/4 time. The key signature changes to one sharp (F#) starting at measure 163. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

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176

Detailed description: This page contains musical notation for measures 167 through 176. Measures 167-171 are written on a single treble staff. Measure 167 is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measures 168 and 169 are in 3/2 time with the same key signature. Measure 170 is in 4/4 time. Measure 171 is in 6/8 time. Measures 172-176 are written on a single bass staff. Measures 172 and 173 are in 3/4 time with a key signature of three sharps. Measures 174 and 175 are in 6/4 time with a key signature of three sharps. Measure 176 is in 3/4 time with a key signature of three sharps. The notation includes various note values, rests, and bar lines.

This musical score consists of 16 staves of music, each beginning with a measure number. The notation is in treble clef with a 4/4 time signature. The key signature changes from one flat (B-flat) to two sharps (F# and C#) between measures 181 and 182. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Some measures contain accidentals (sharps and flats) not present in the key signature. The staves are connected by a continuous line, indicating a single melodic line.

177 178

179 180

181 182 183

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192 193

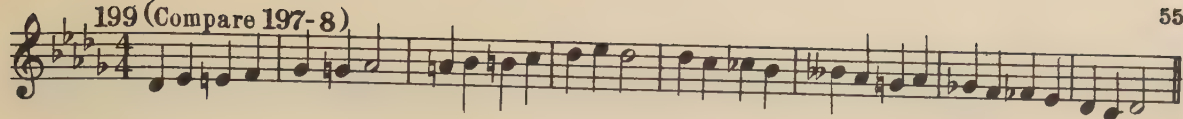
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195

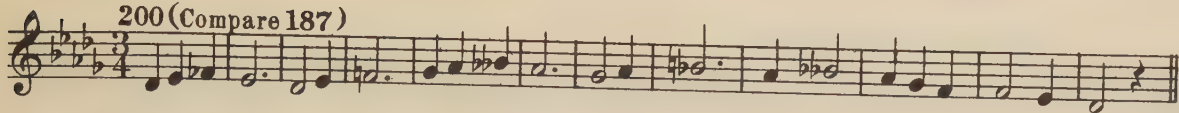
196

197 198

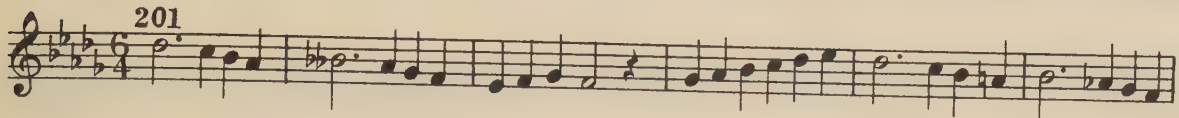
199 (Compare 197-8)



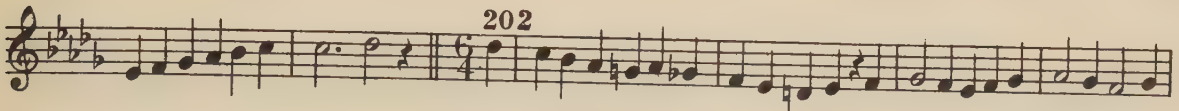
200 (Compare 187)



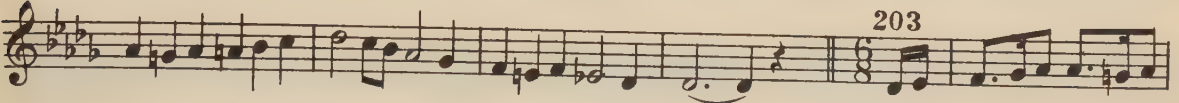
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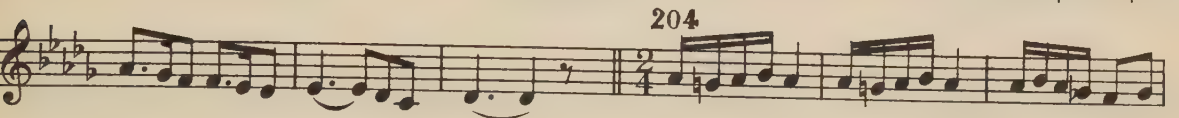
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203



204



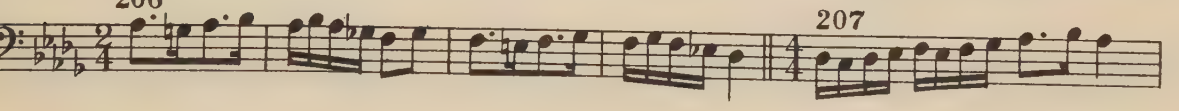
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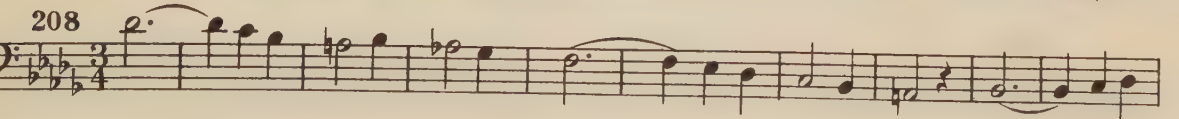
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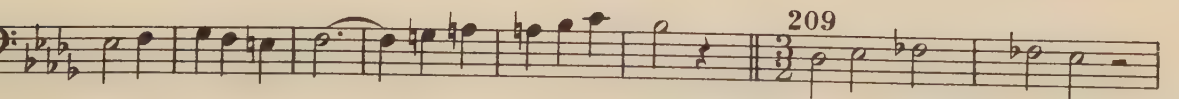
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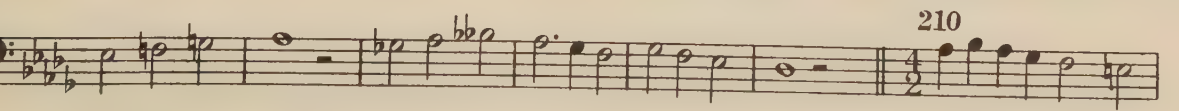
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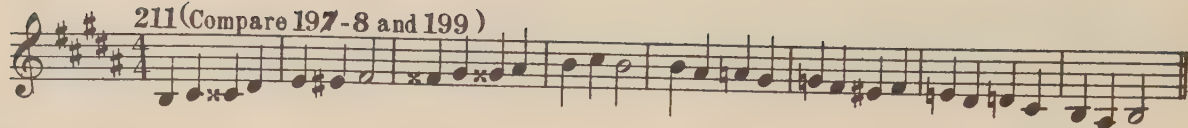
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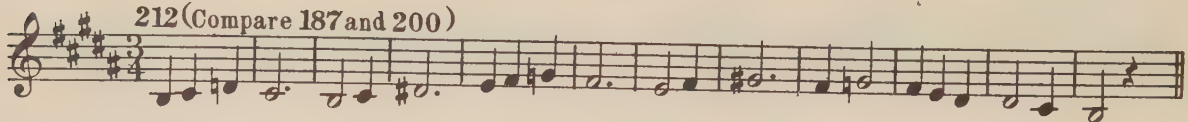
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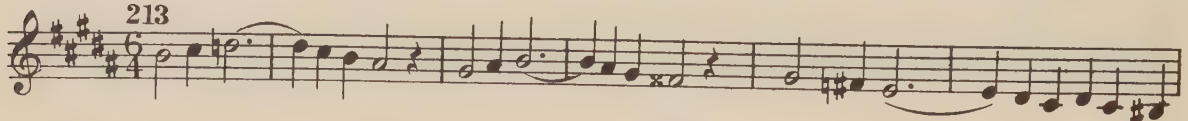
211 (Compare 197-8 and 199)



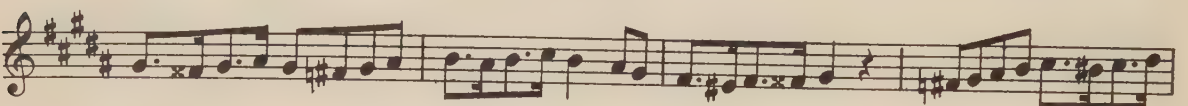
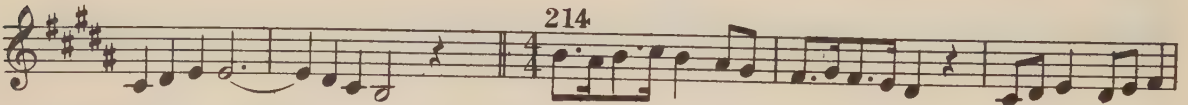
212 (Compare 187 and 200)



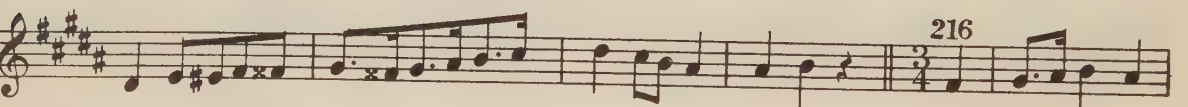
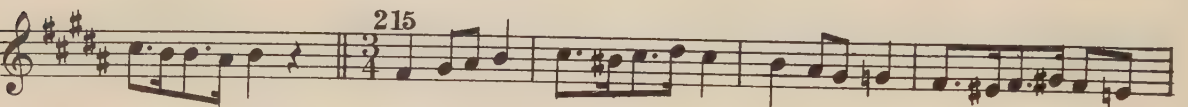
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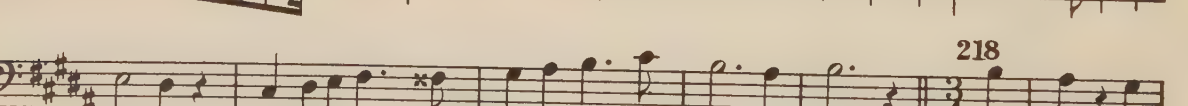
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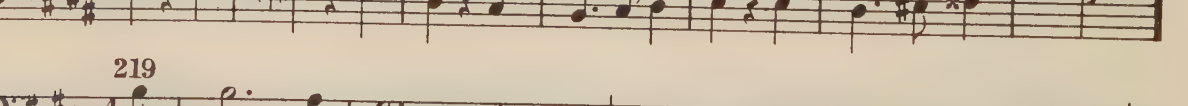
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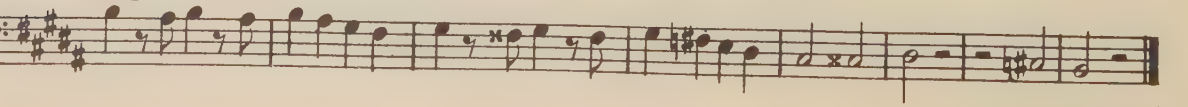
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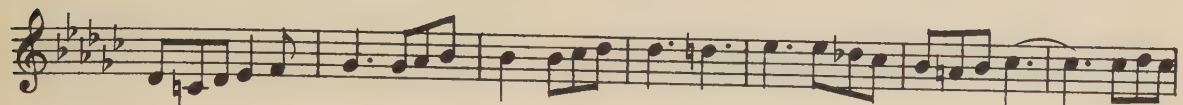
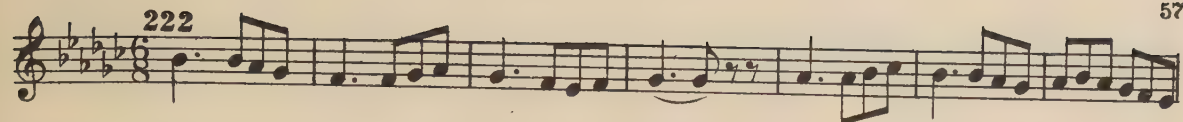
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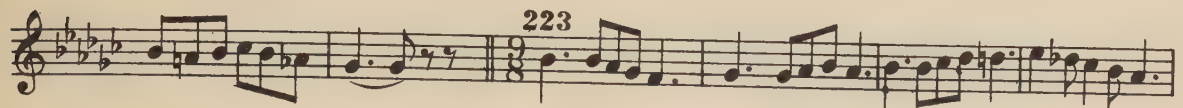
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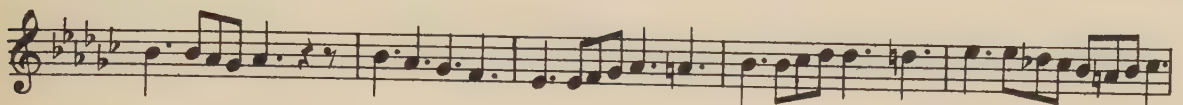
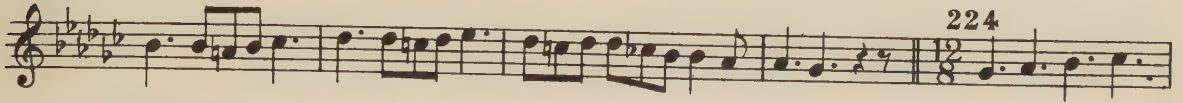
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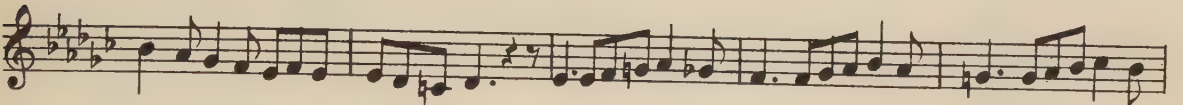
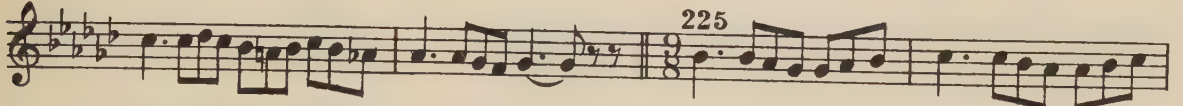
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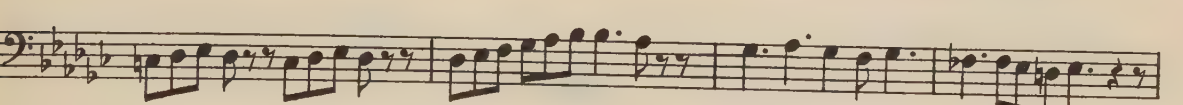
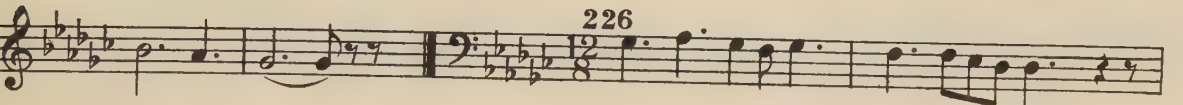
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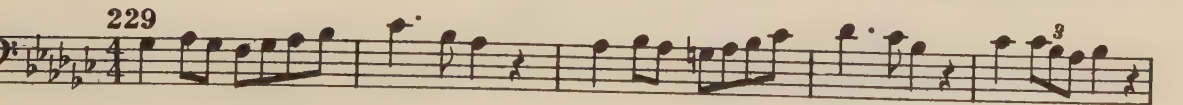
227(Compare 223)



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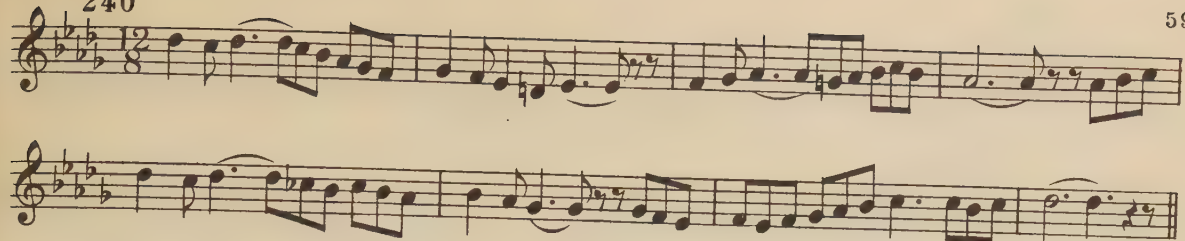
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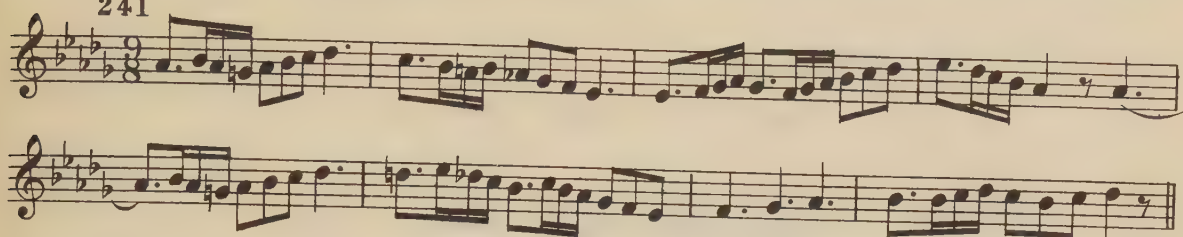
238(Compare 237)

239

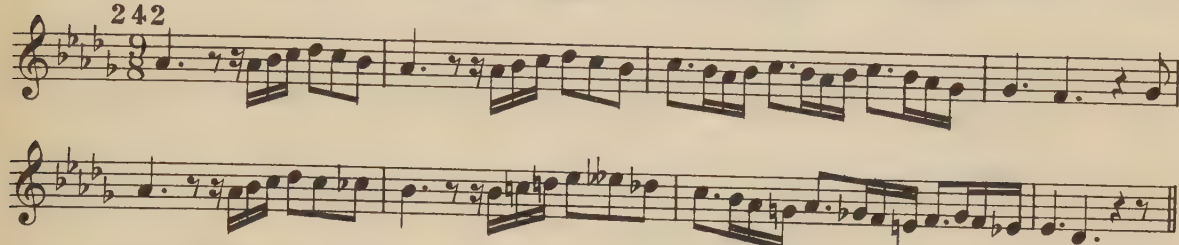
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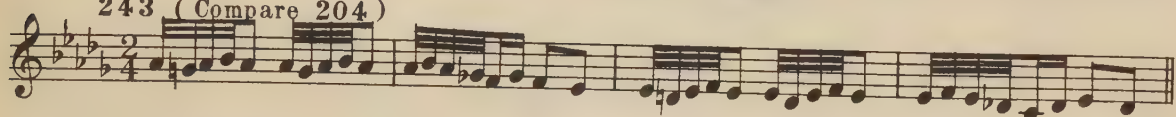
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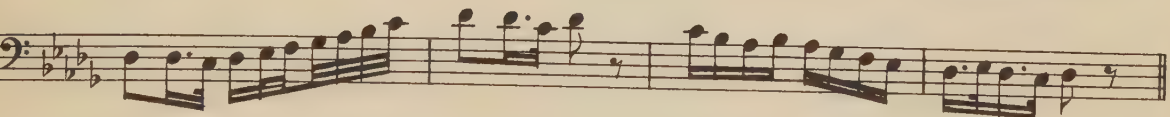
243 (Compare 204)



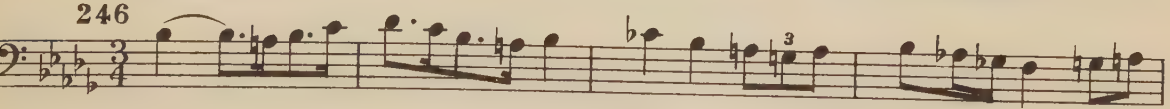
244 (Compare 205)



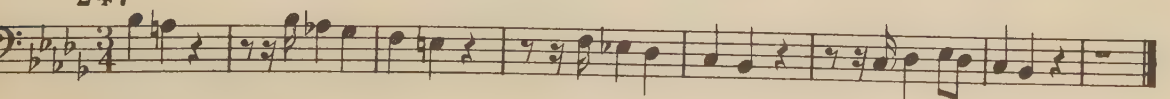
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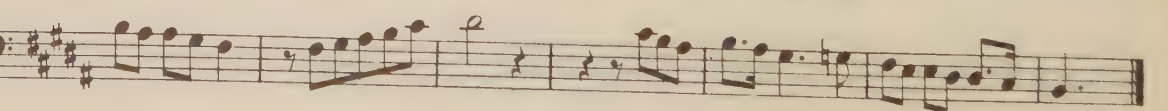
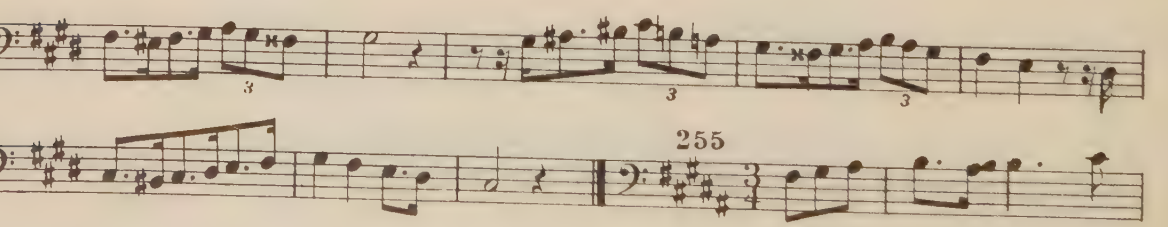
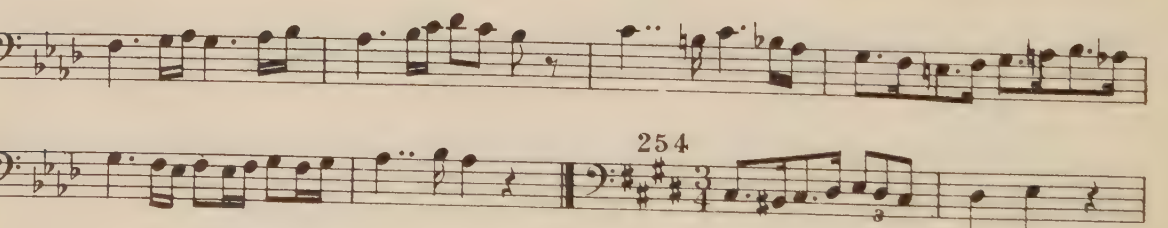
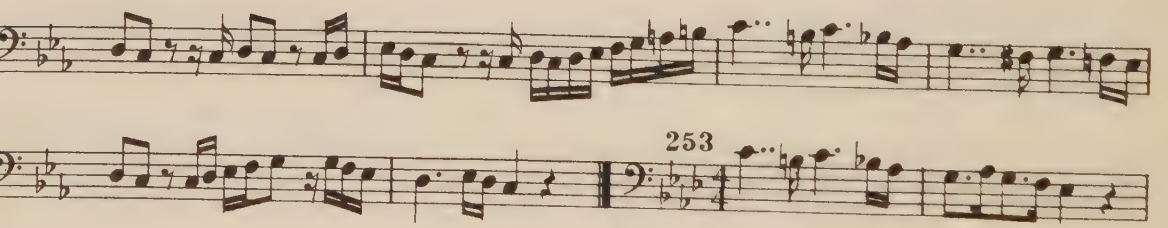
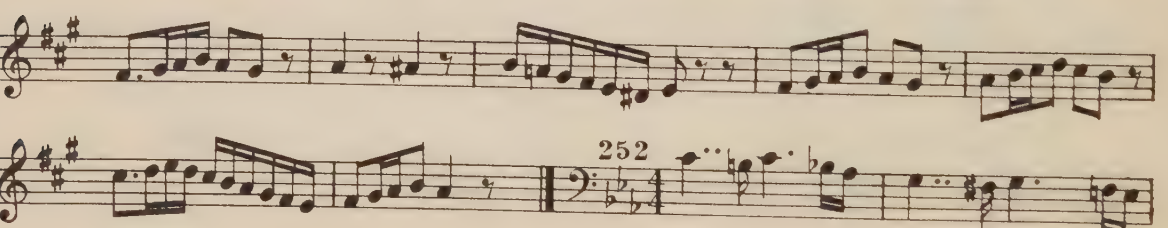
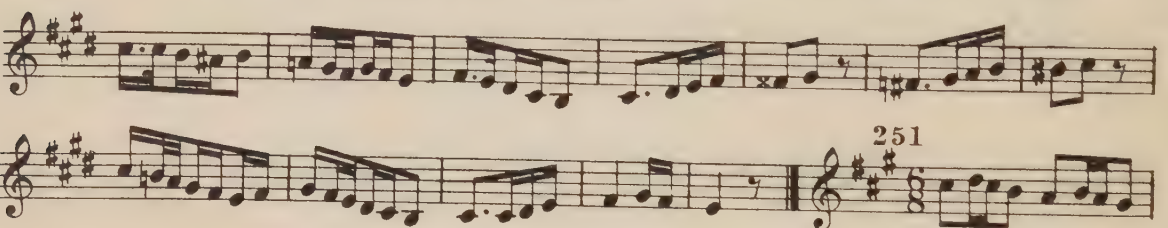
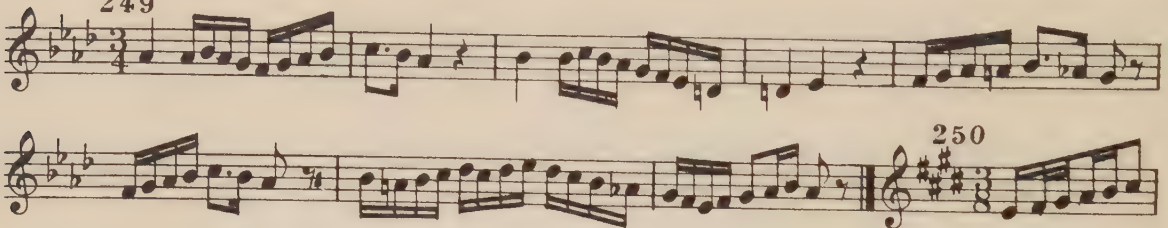
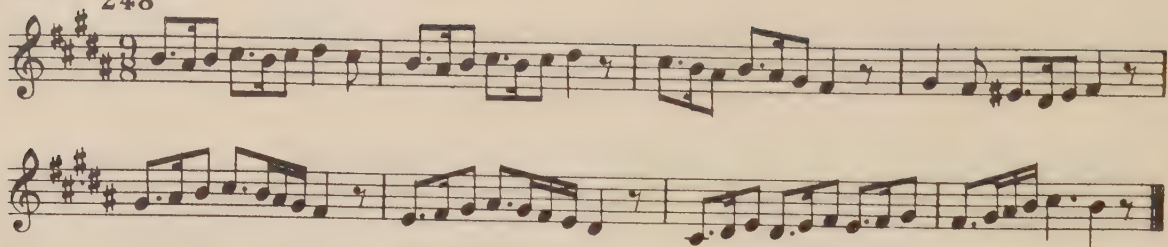


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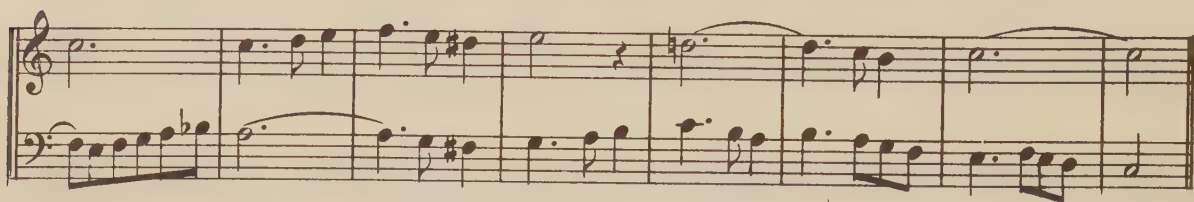
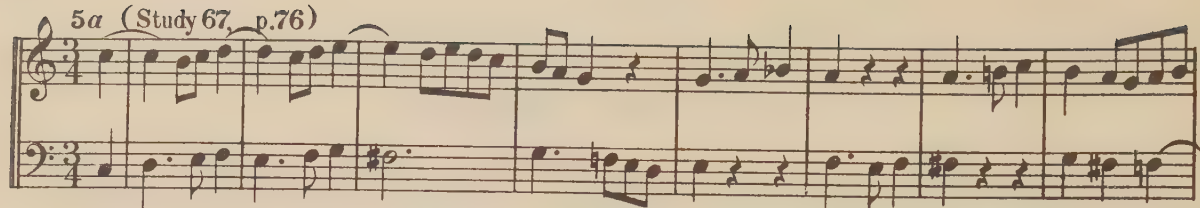
FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat

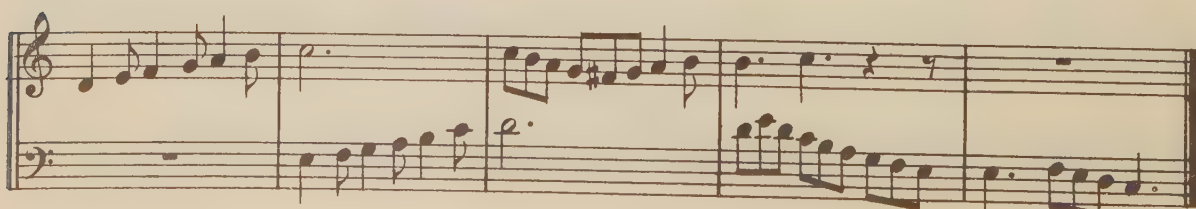
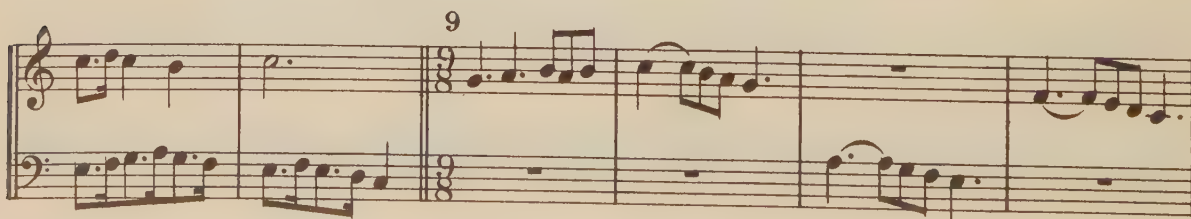
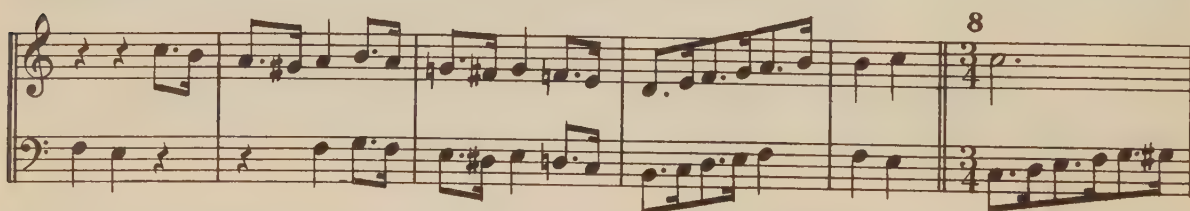
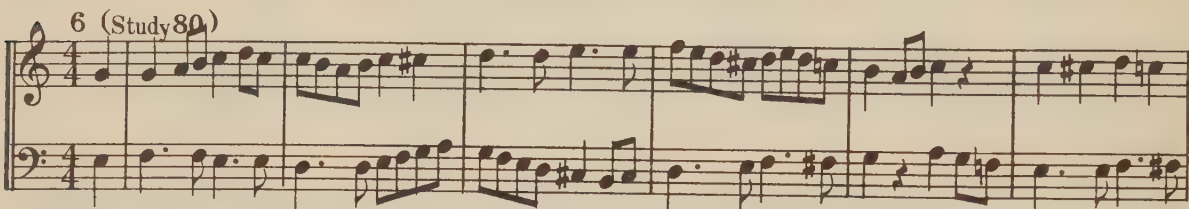
The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 5, with the sixth system being an unlabeled continuation.

- Exercise 1:** 4/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 2:** 4/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 3:** 3/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 4:** 3/4 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 5:** 6/8 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.
- Exercise 6:** 6/8 time. Treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Bass staff starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. A double bar line separates the two parts.

5a (Study 67, p.76)

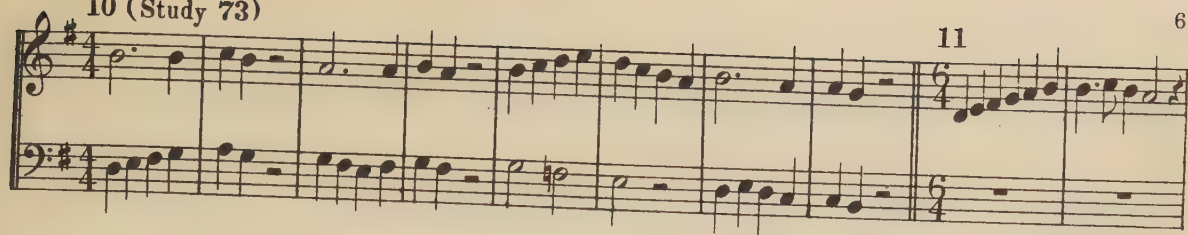


6 (Study 80)

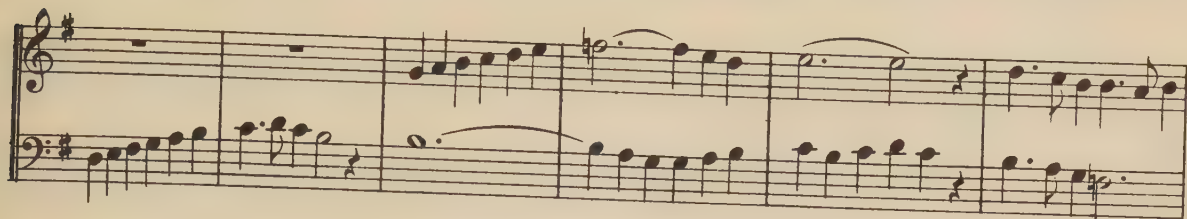


10 (Study 73)

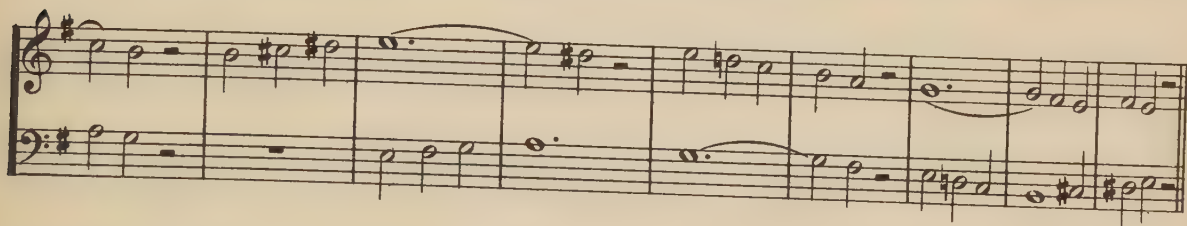
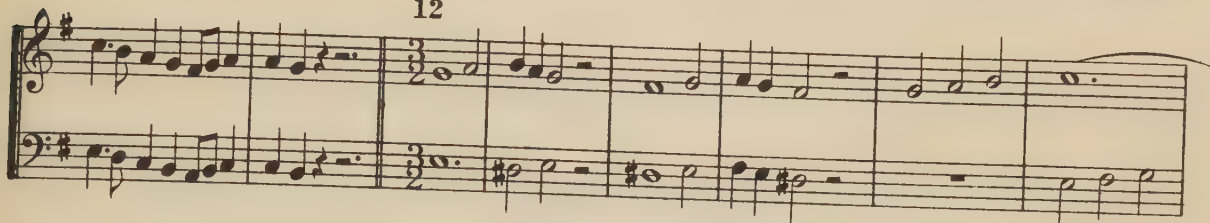
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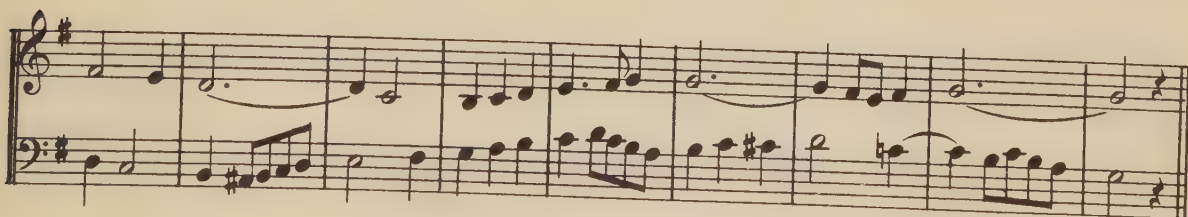
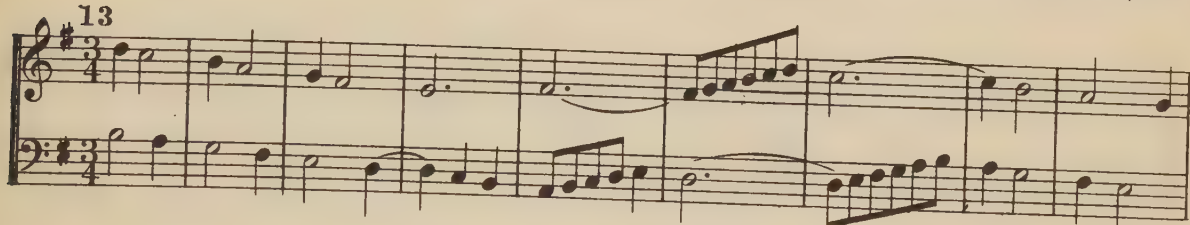
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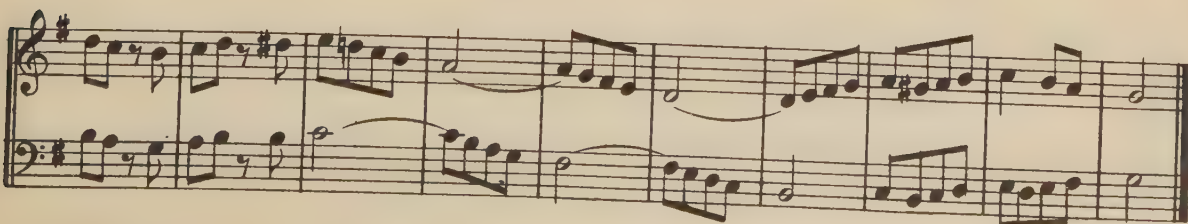
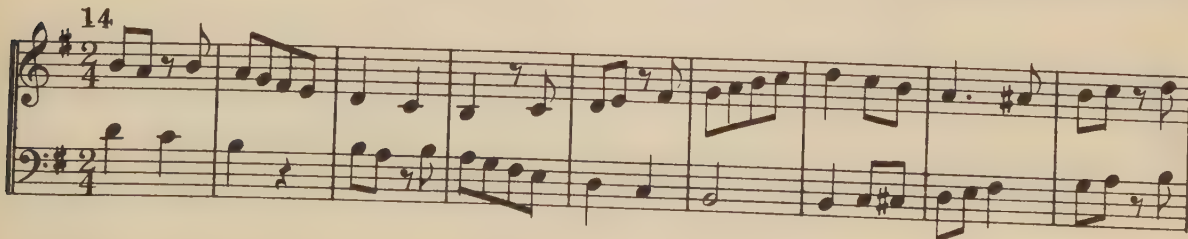
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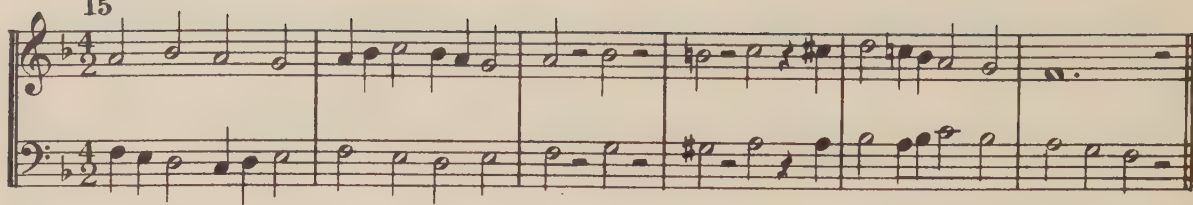
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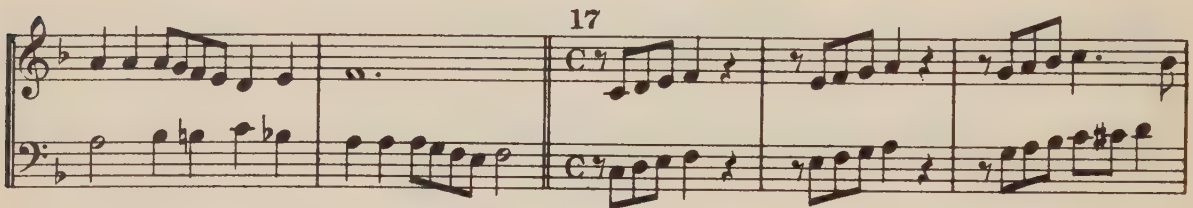
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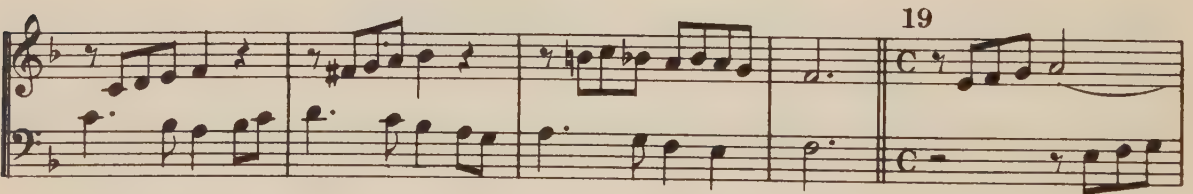
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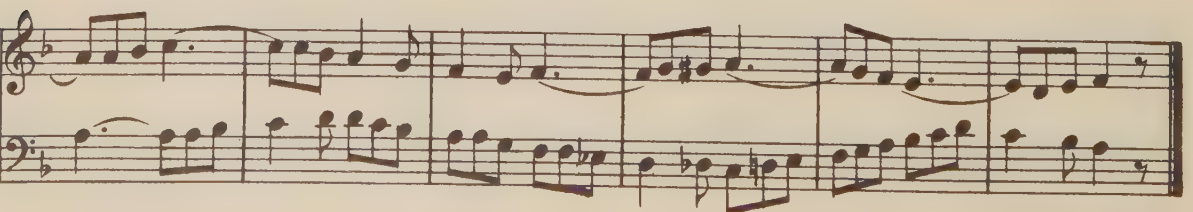
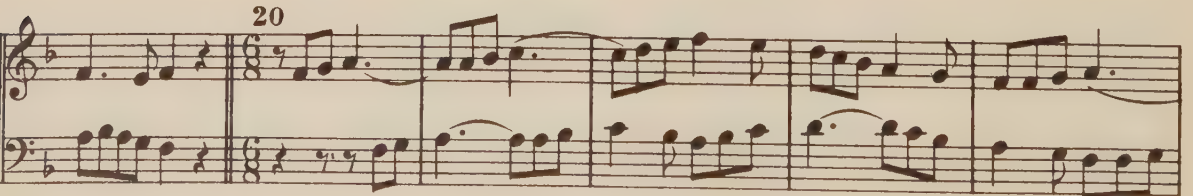
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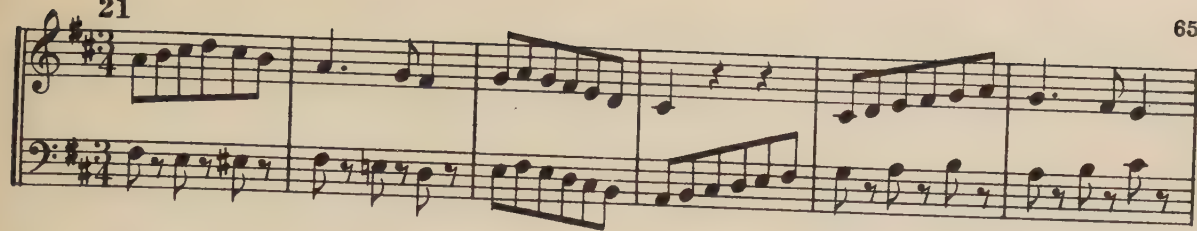
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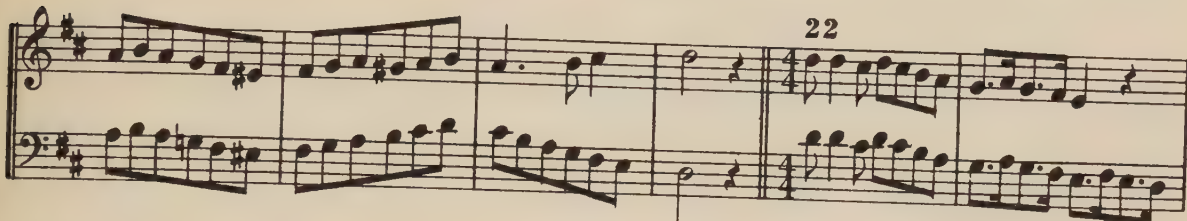
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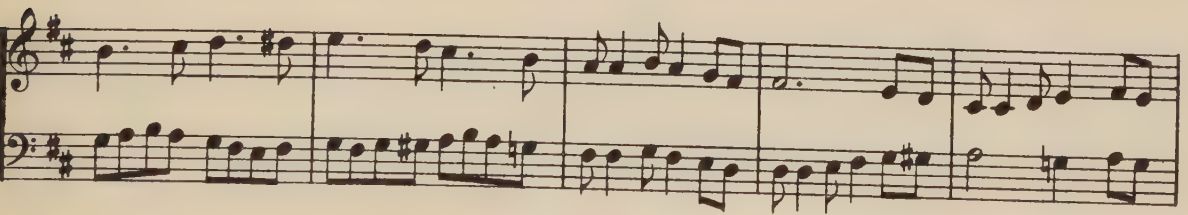
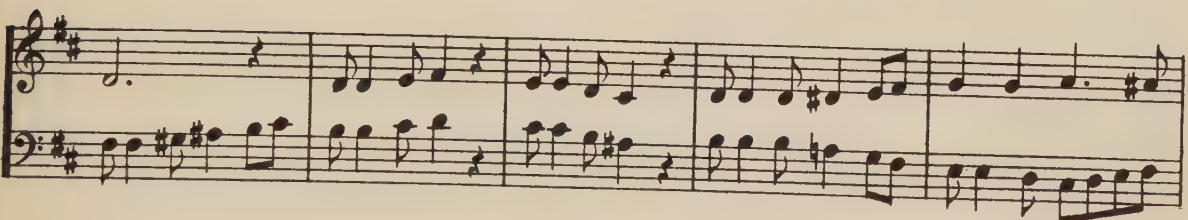
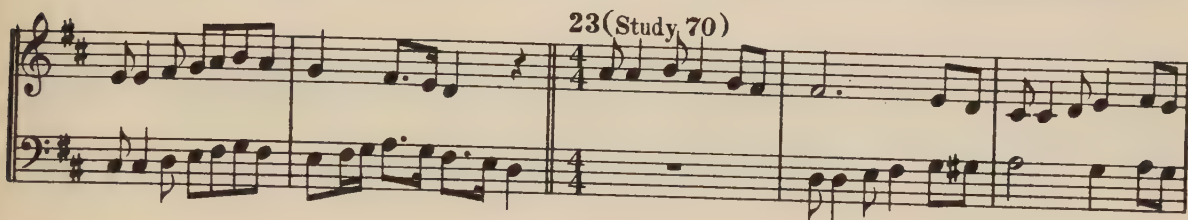
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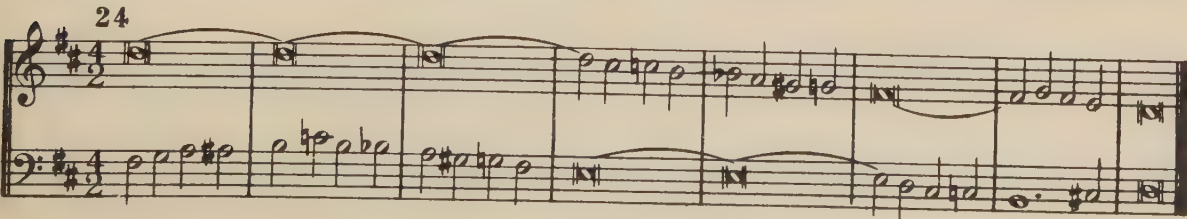
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23 (Study 70)



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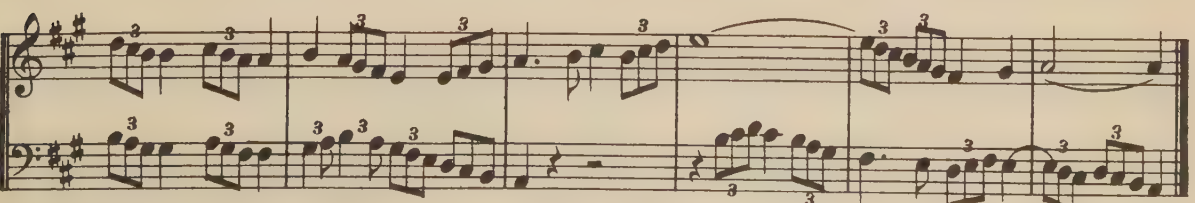
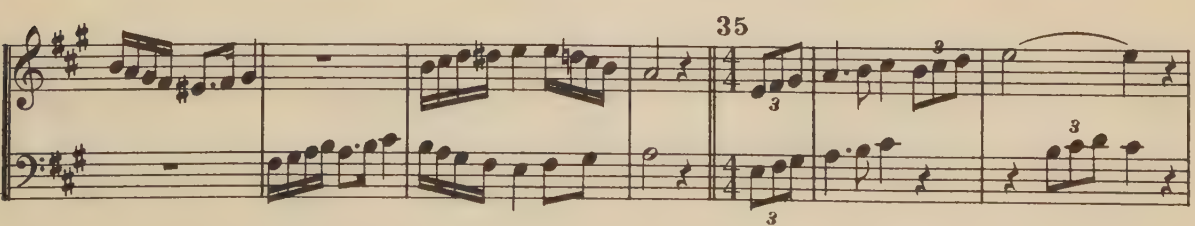
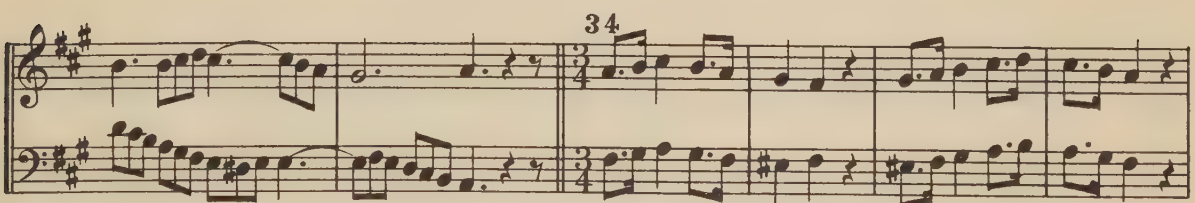
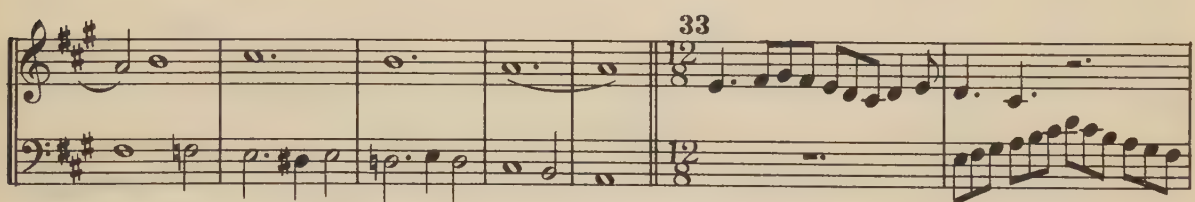
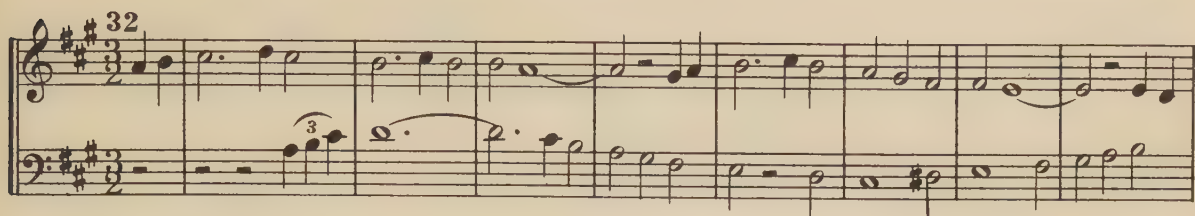
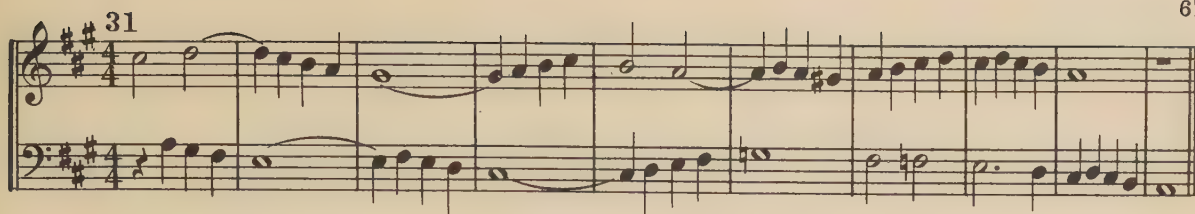
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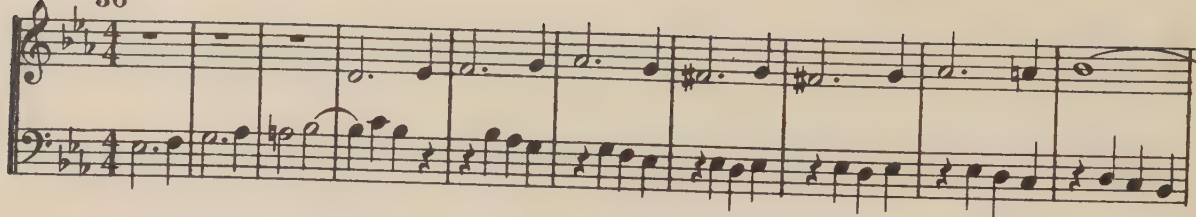
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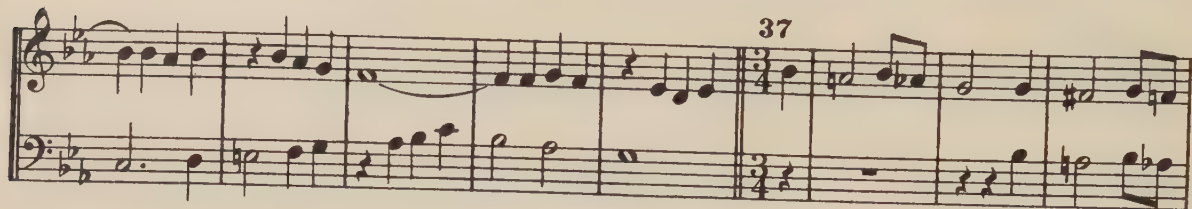
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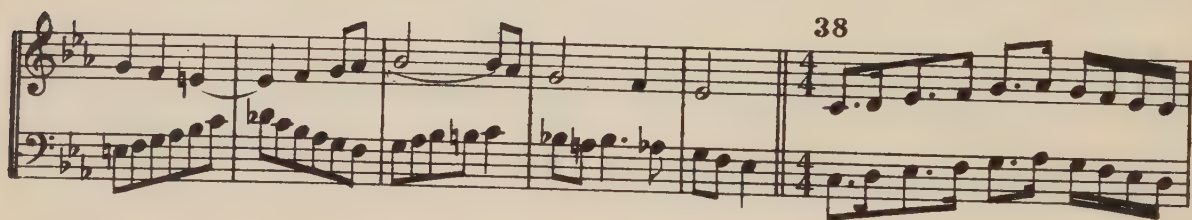




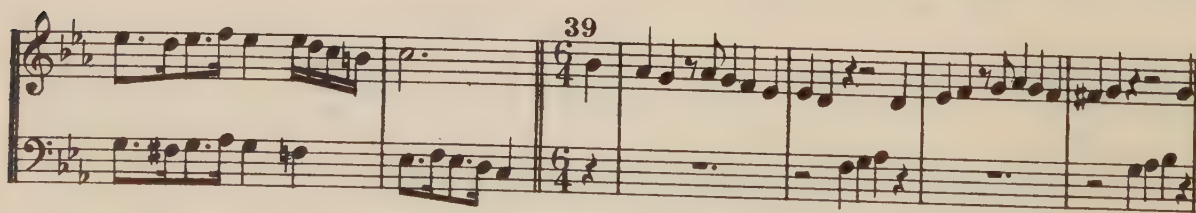
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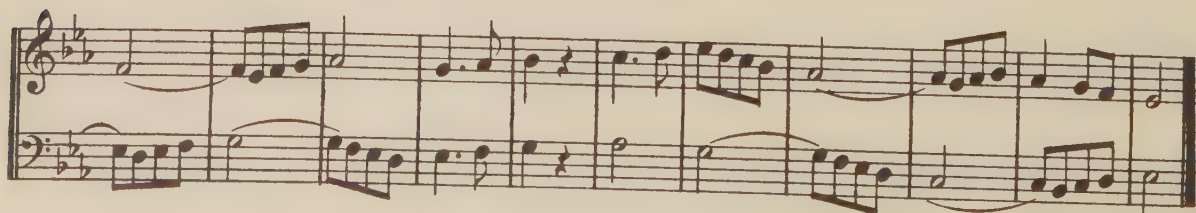
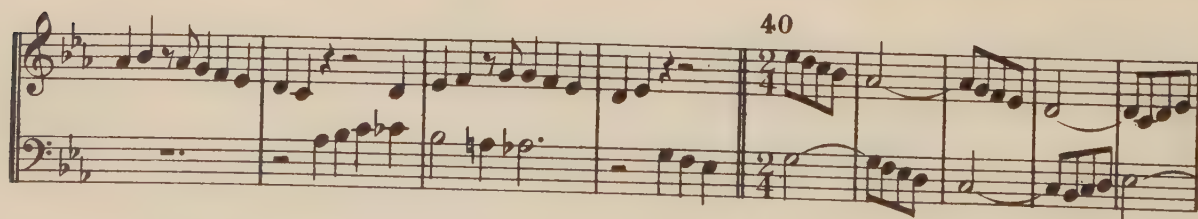
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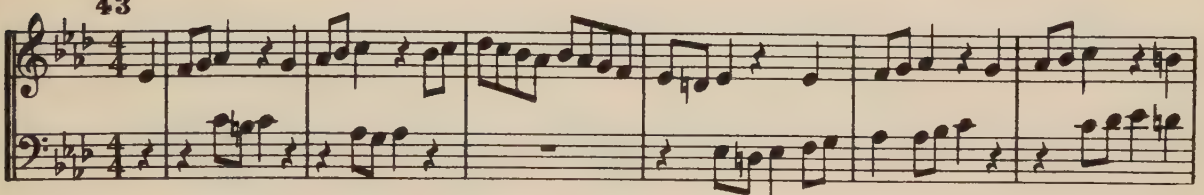
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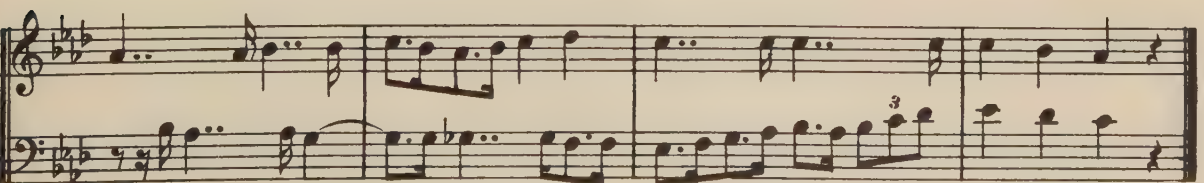
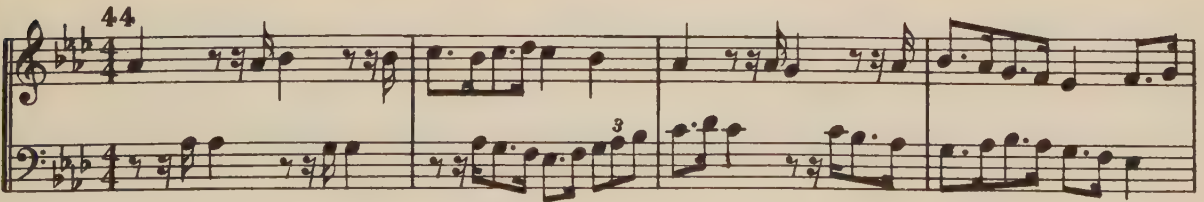
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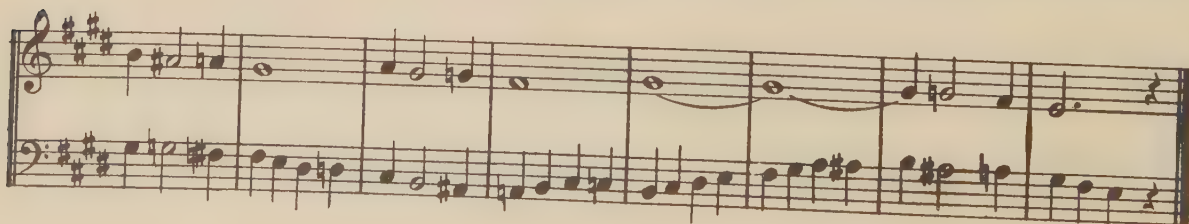
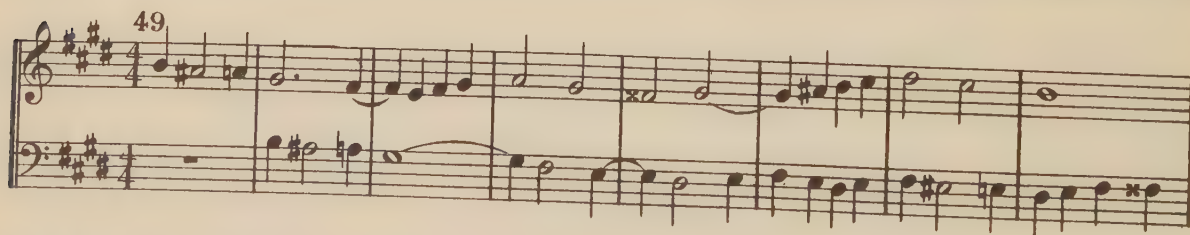
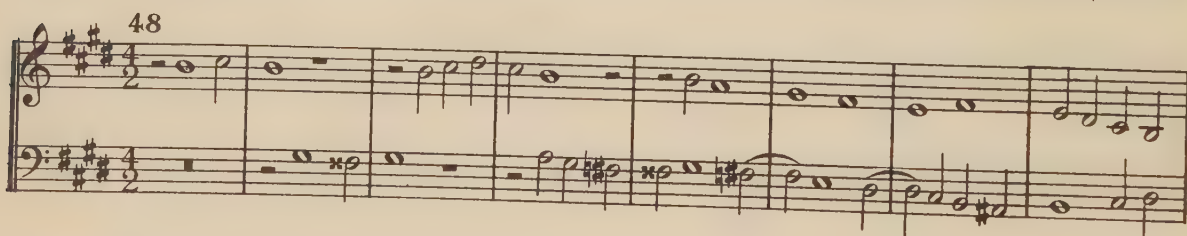
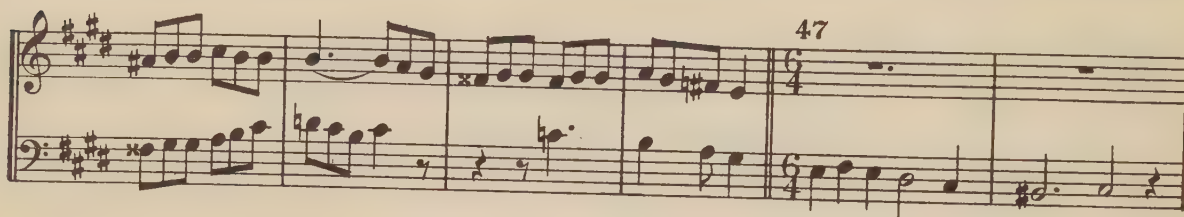
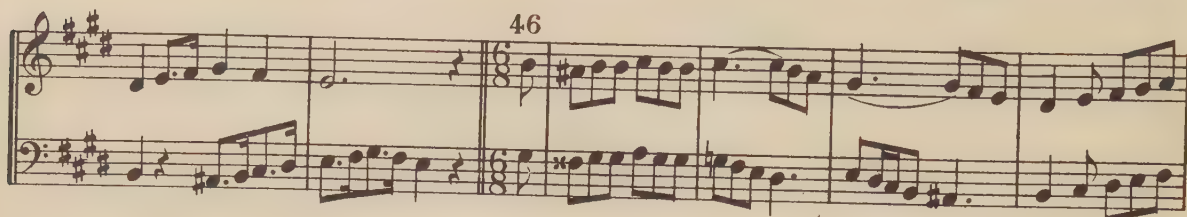
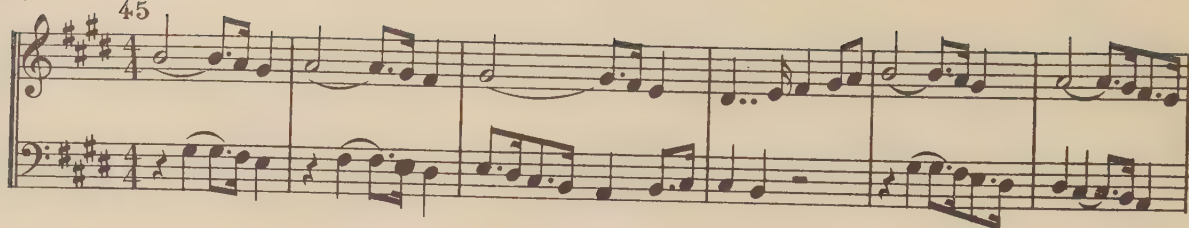


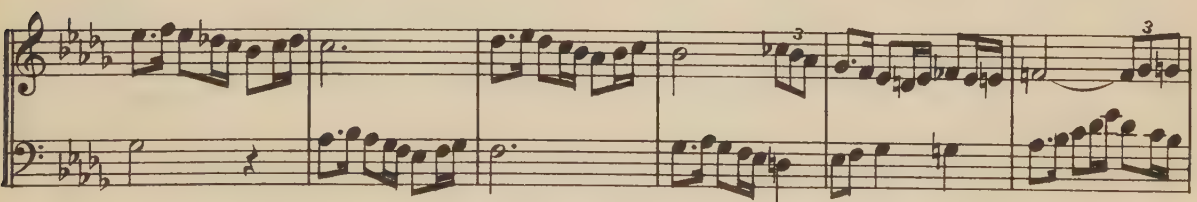
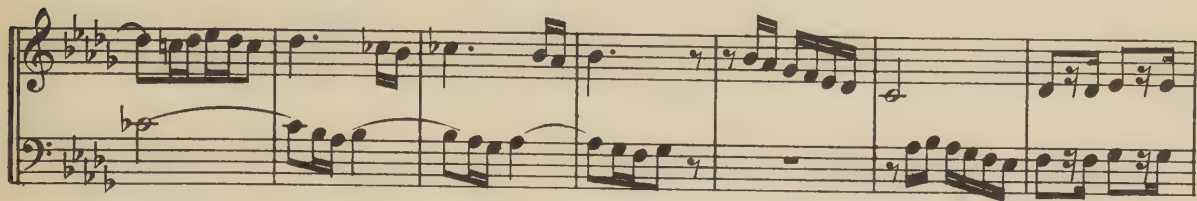
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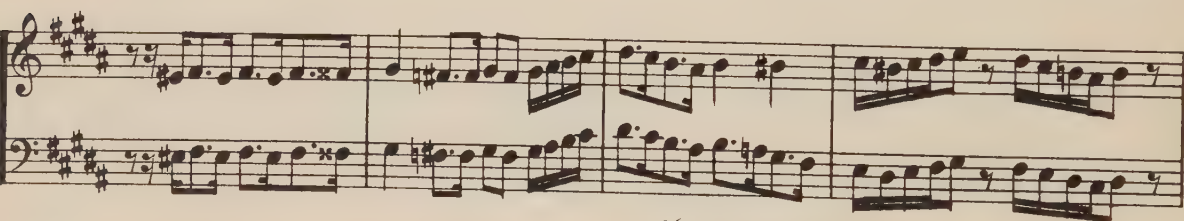
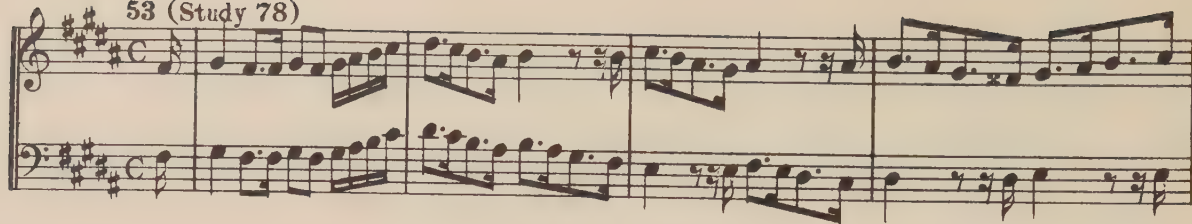
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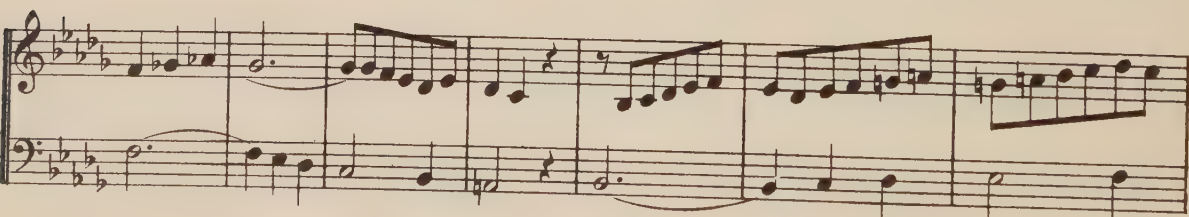
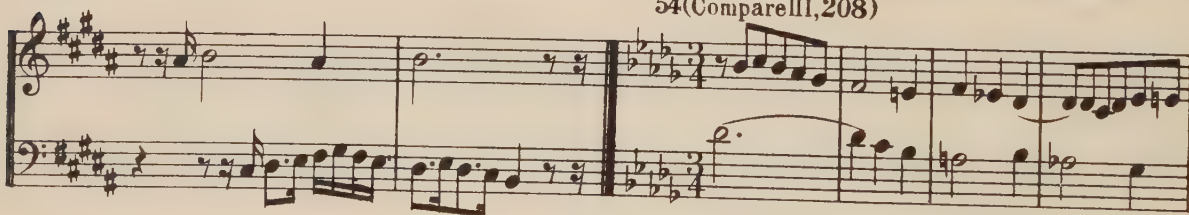




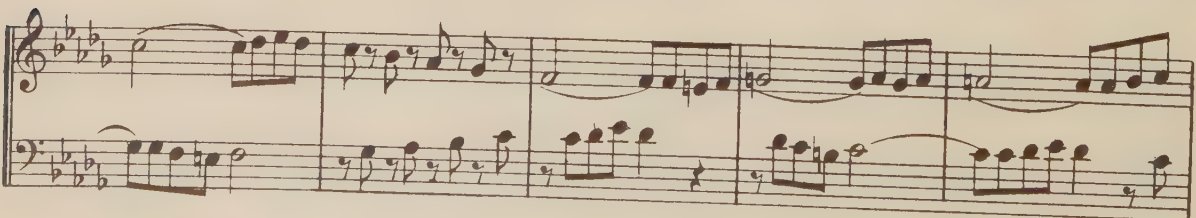
53 (Study 78)



54 (Compare III, 208)

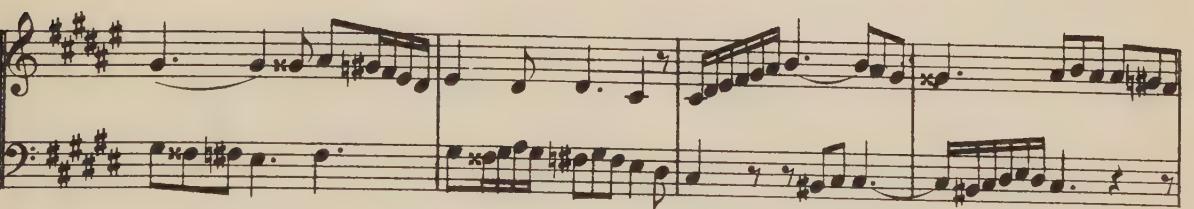
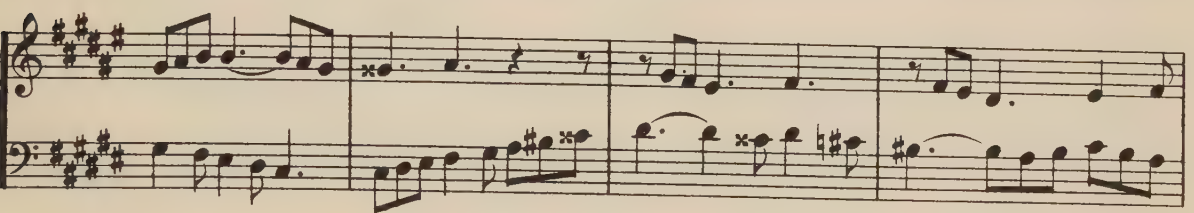
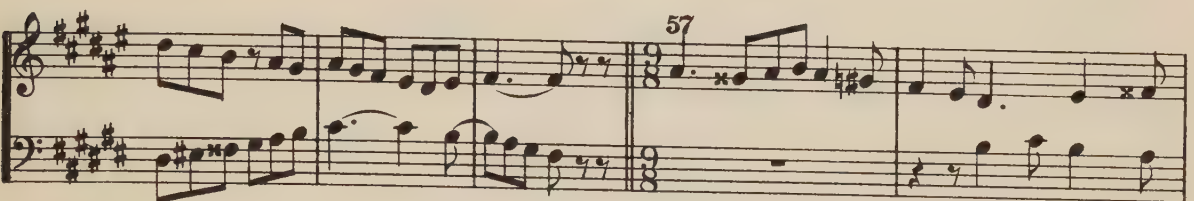
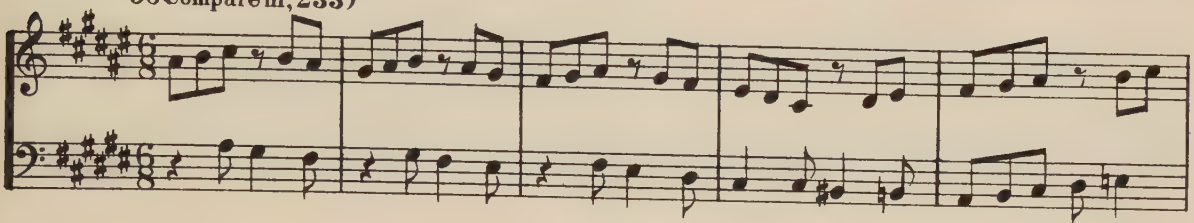


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56 (Compare III, 233)



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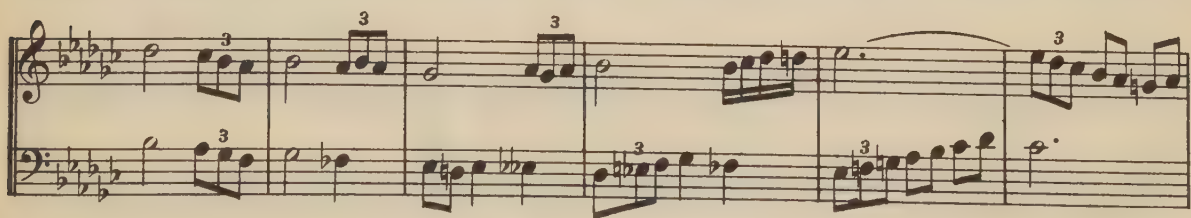
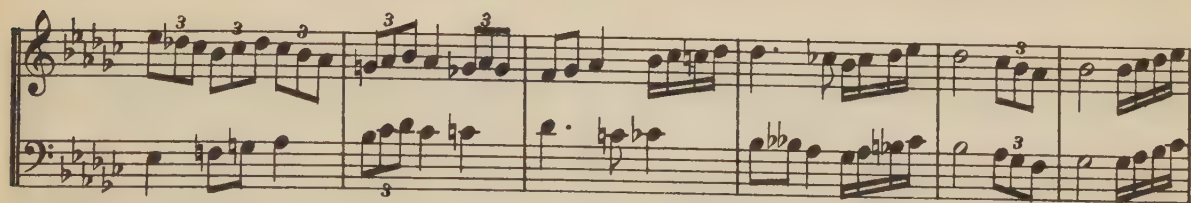
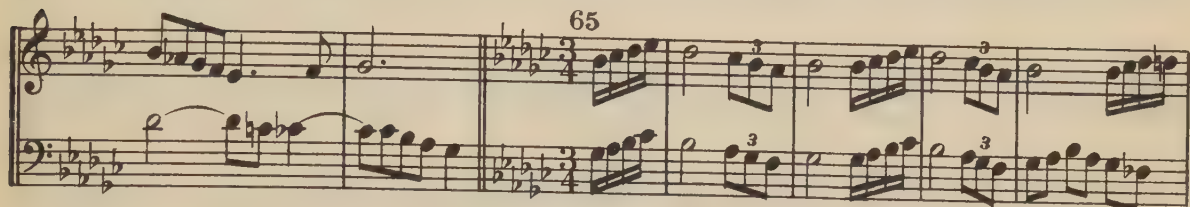
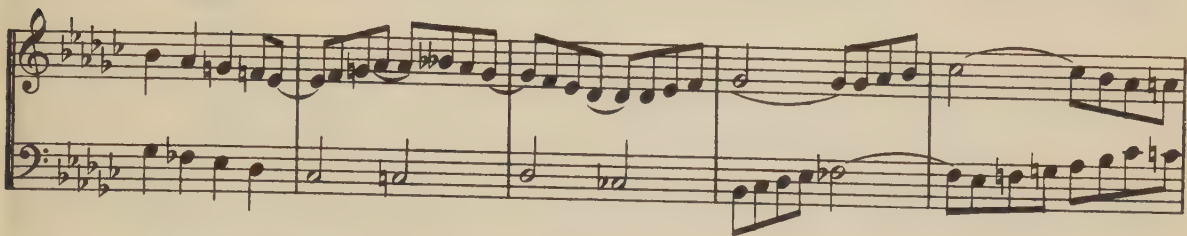
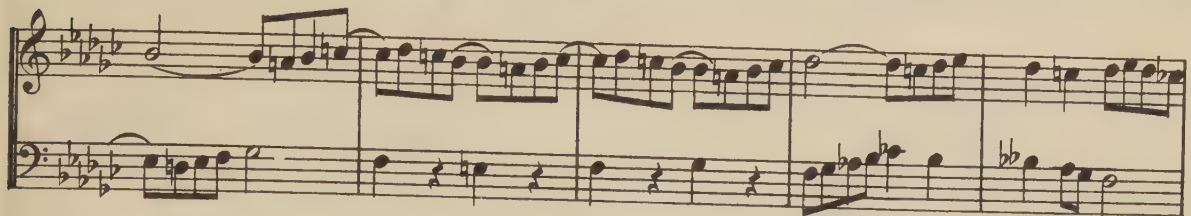
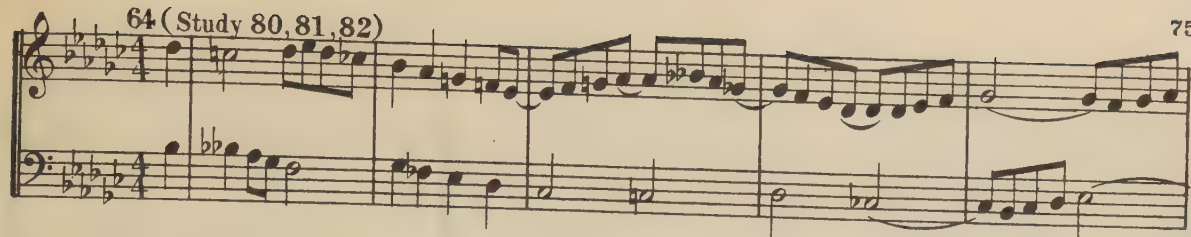
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MODULATORY EXERCISES.

67—To V and IV.*

68 Compare 67

69 Compare 67; 68

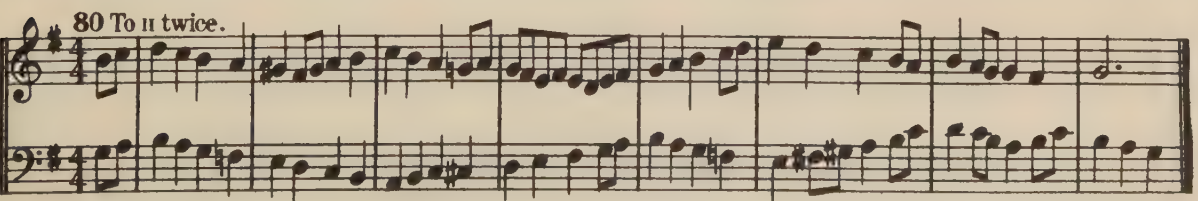
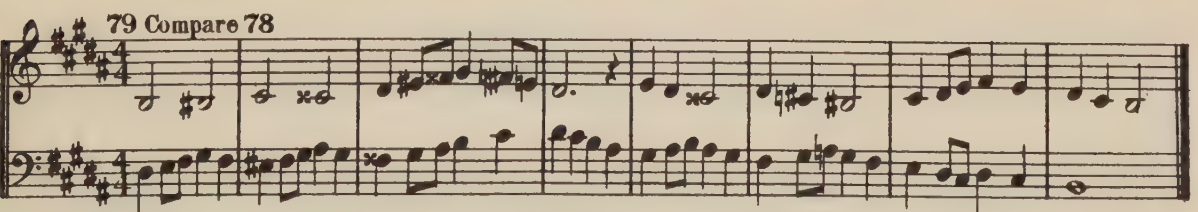
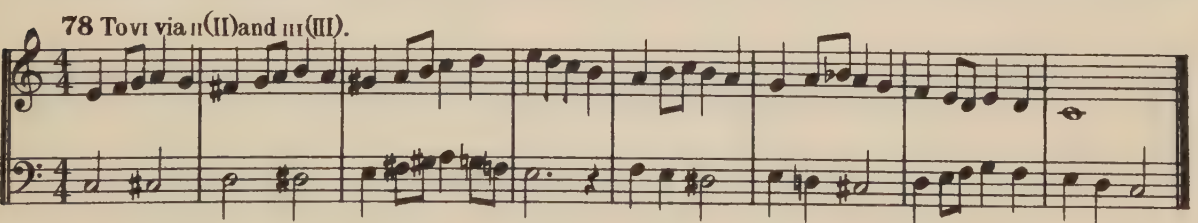
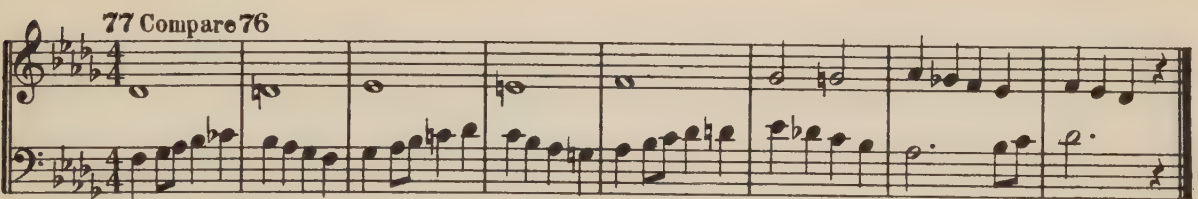
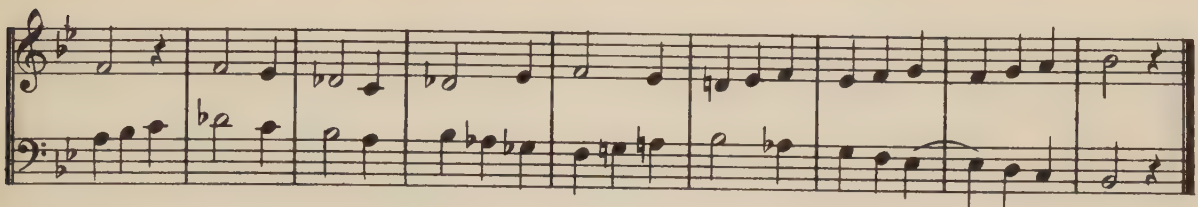
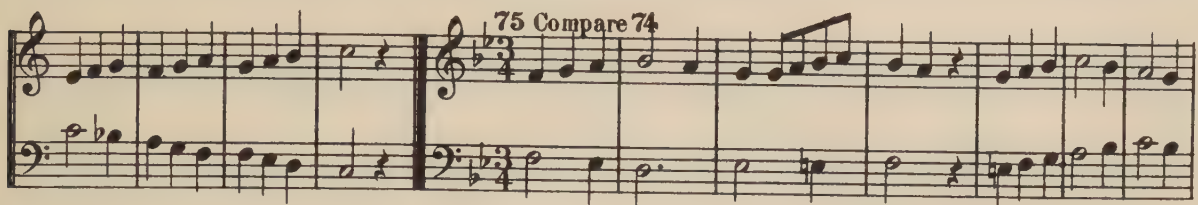
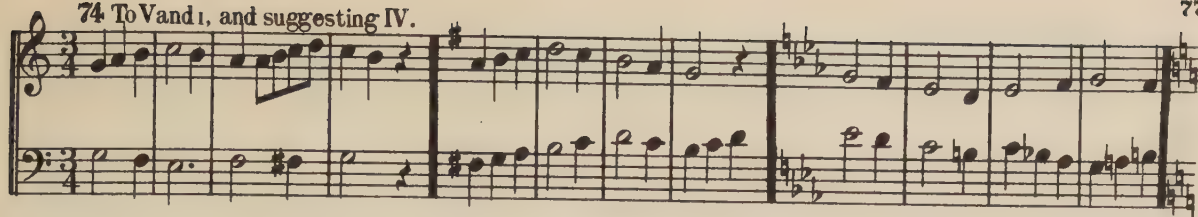
70 To II, III, and VI.

71 Compare 70

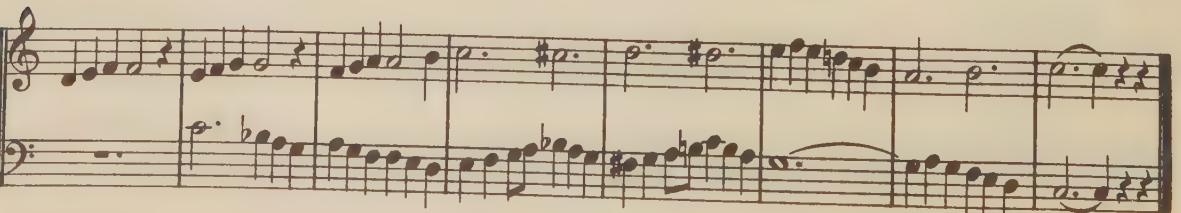
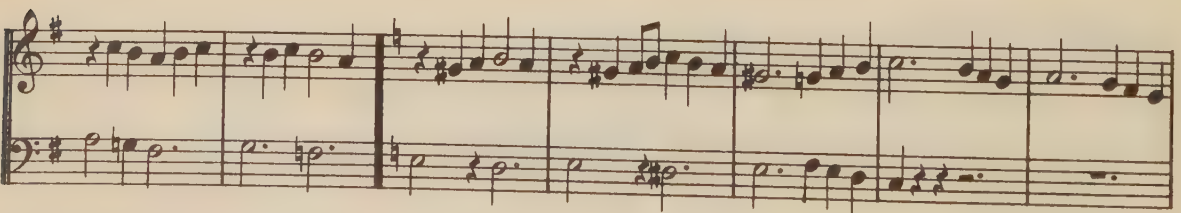
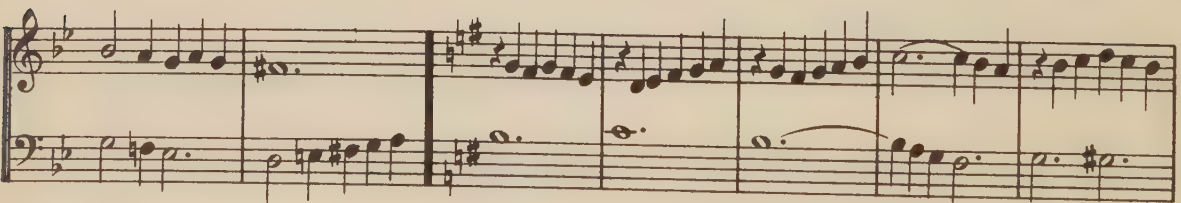
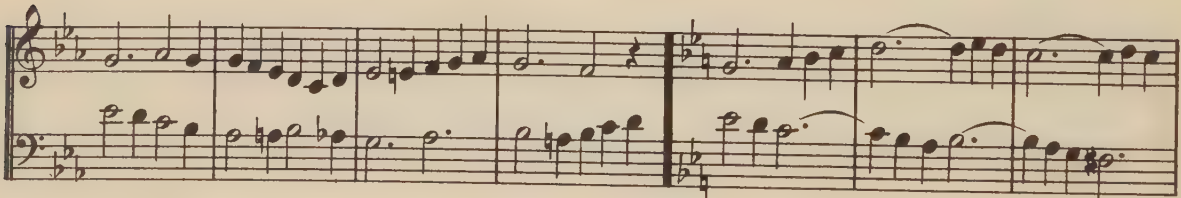
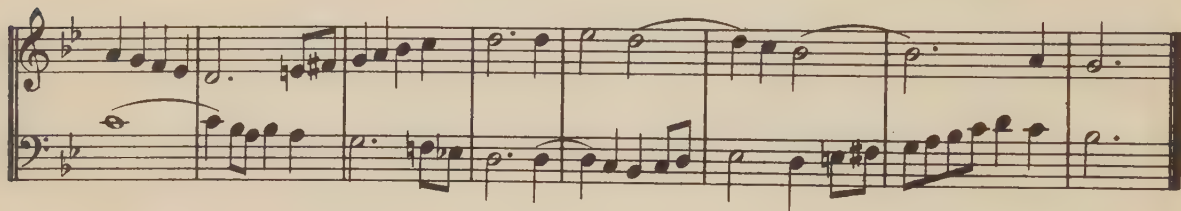
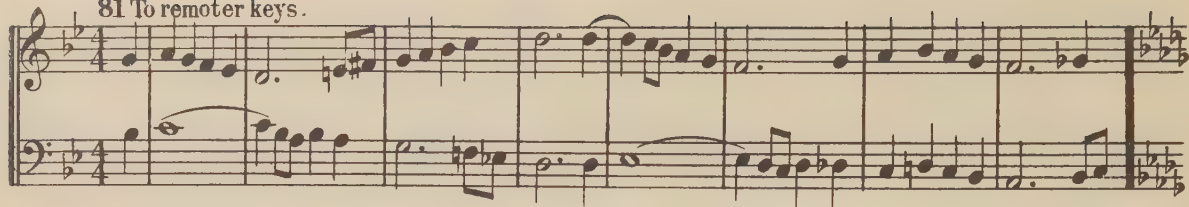
72 Compare 70-71

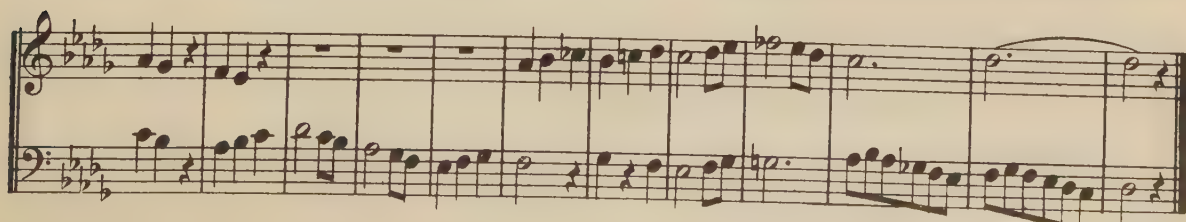
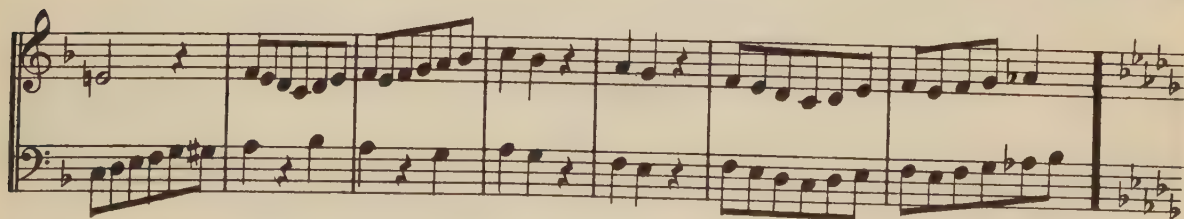
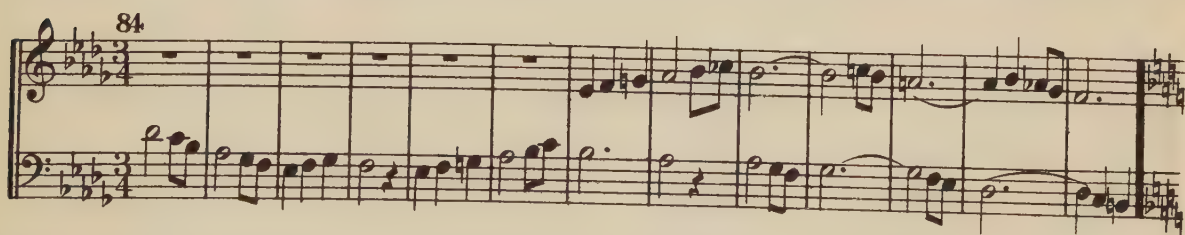
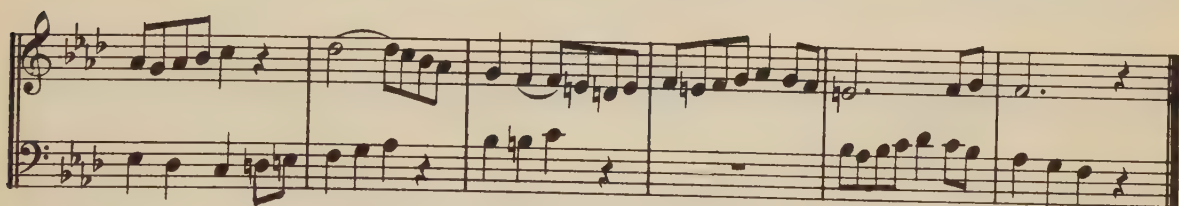
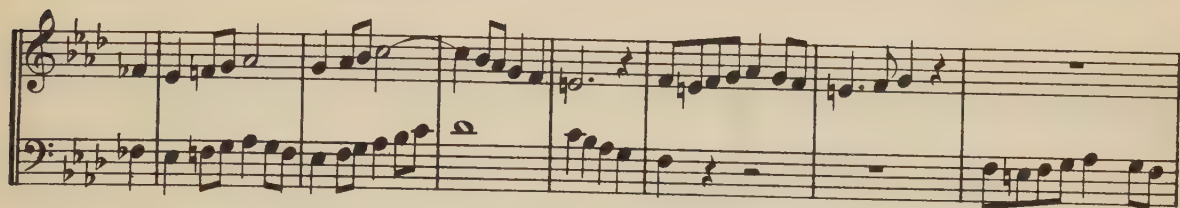
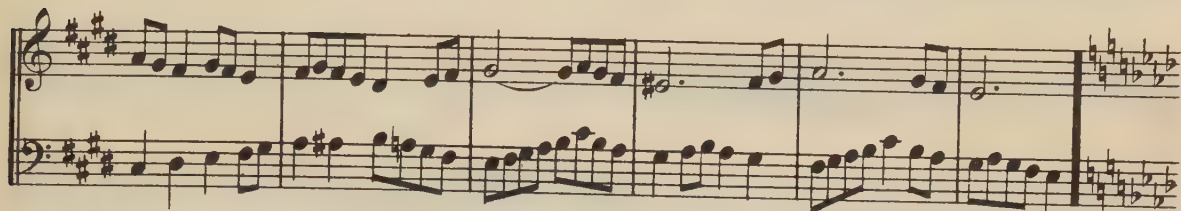
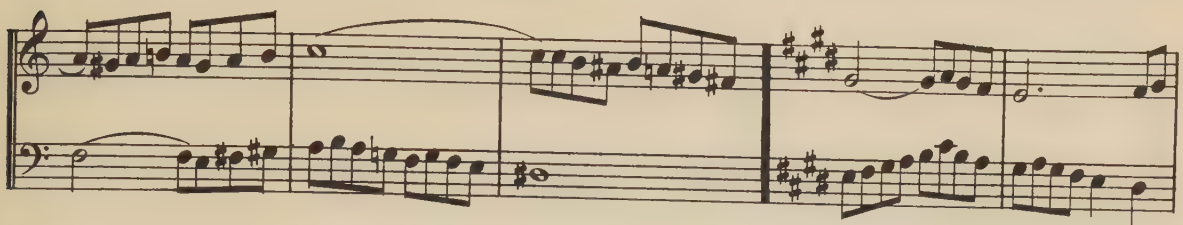
73 Suggesting IV, V, VI, II.

* For explanation of the Roman numerals, see the Preface



81 To remoter keys.





This page contains eight systems of musical notation, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signatures and time signatures vary across the systems, indicating a complex and expressive piece of music. The notation is written in a clear, professional style, typical of a musical score.

FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger —
 Skips to and from chromatic tones having obvious key-relationship — The commoner augmented
 and diminished intervals

The musical score consists of 18 numbered exercises, each on a single staff. The exercises are written in treble clef and include various time signatures (4/4, 3/4, 6/8, 2/4) and key signatures (one sharp, one flat, and natural). The exercises focus on interval training, including skips to and from chromatic tones, and commoner augmented and diminished intervals.

- Exercise 1: 4/4 time, one sharp (F#), starting on C4, moving up by a major second (D4).
- Exercise 2: 4/4 time, one sharp (F#), starting on C4, moving up by a major third (E4).
- Exercise 3: 4/4 time, one sharp (F#), starting on C4, moving up by a major fourth (F#4).
- Exercise 4: 4/4 time, one sharp (F#), starting on C4, moving up by a major fifth (G#4).
- Exercise 5: 3/4 time, one sharp (F#), starting on C4, moving up by a major sixth (A4).
- Exercise 6: 4/4 time, one sharp (F#), starting on C4, moving up by a major seventh (B4).
- Exercise 7: 6/8 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 8: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 9: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 10: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 11: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 12: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 13: 3/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 14: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 15: 2/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 16: 3/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 17: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).
- Exercise 18: 4/4 time, one sharp (F#), starting on C4, moving up by an octave (C5).

This musical score is a single melodic line in treble clef, spanning measures 19 to 40. The key signature changes from one sharp (F#) to one flat (Bb) at measure 22, and then to three flats (Bb, Eb, Ab) at measure 32. The time signature is 4/4 for most of the piece, but changes to 3/4 at measure 34 and back to 4/4 at measure 38. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Measure numbers 19 through 40 are printed above the staff at the beginning of each measure.

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

The musical notation is written on ten staves, each containing a single line of music. The notation is in bass clef and includes various time signatures and key signatures. The measures are numbered 41 through 60. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score page contains measures 61 through 72. It is written for piano and features a variety of musical notations including treble and bass staves, key signatures, and time signatures. The score is divided into systems, with measure numbers 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, and 72 clearly marked at the beginning of their respective lines. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests or accidentals. The key signature changes from three flats (B-flat, E-flat, A-flat) in measures 61-67 to three sharps (F-sharp, C-sharp, G-sharp) in measures 68-72. The time signature changes from 3/4 in measures 61-67 to 4/4 in measures 68-72. The score concludes with a double bar line at the end of measure 72.

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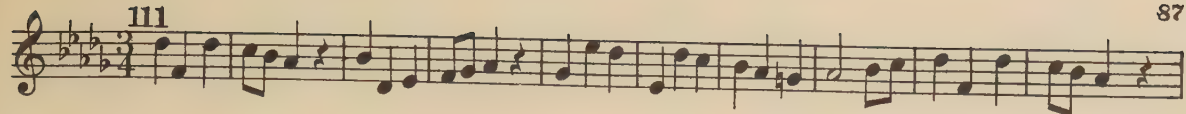
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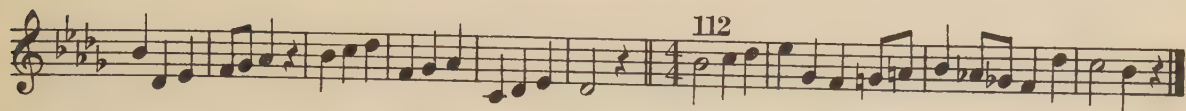
This musical score page contains measures 91 through 110. The notation is written on a single staff in treble clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 92, and then to three sharps (F#, C#, and G#) at measure 97. The time signature changes from 3/4 to 4/4 at measure 92, to 2/4 at measure 94, to 3/4 at measure 99, and to 4/4 at measure 102. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Measure 94 includes a double bar line and a key signature change to two sharps (F# and C#). Measure 97 includes a double bar line and a key signature change to three sharps (F#, C#, and G#). Measure 100 includes a double bar line and a key signature change to two sharps (F# and C#). Measure 102 includes a double bar line and a key signature change to one sharp (F#). Measure 104 includes a double bar line and a key signature change to two sharps (F# and C#). Measure 106 includes a double bar line and a key signature change to three sharps (F#, C#, and G#). Measure 108 includes a double bar line and a key signature change to two sharps (F# and C#). Measure 110 includes a double bar line and a key signature change to one sharp (F#).

91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110

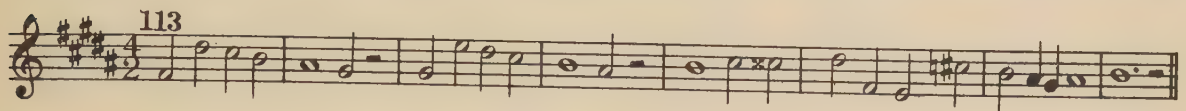
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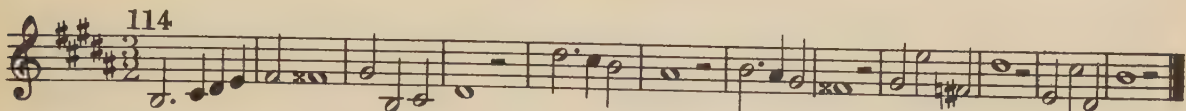
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113



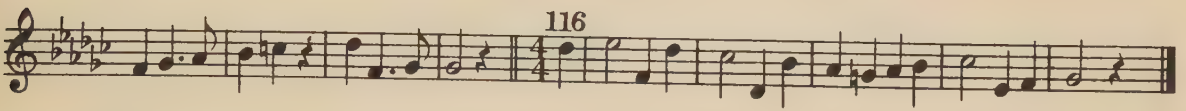
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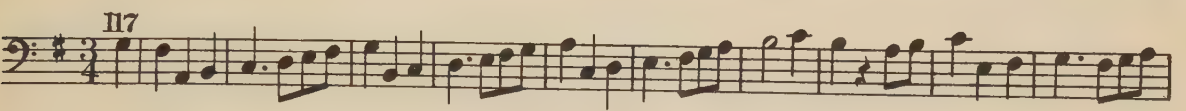
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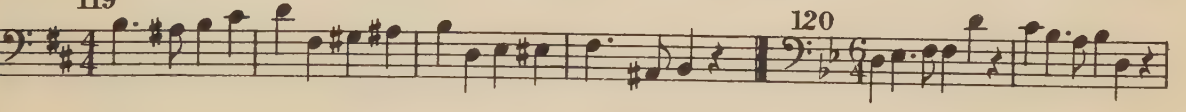
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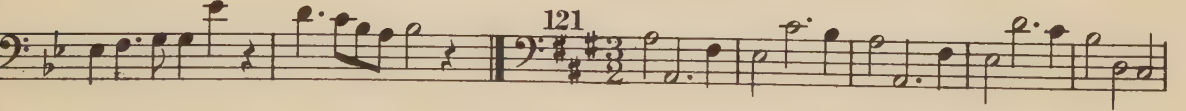
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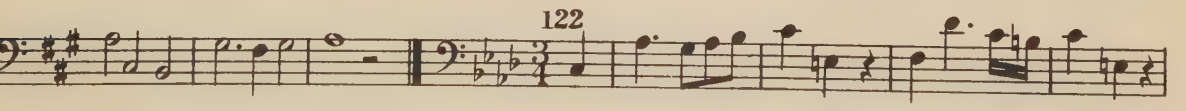
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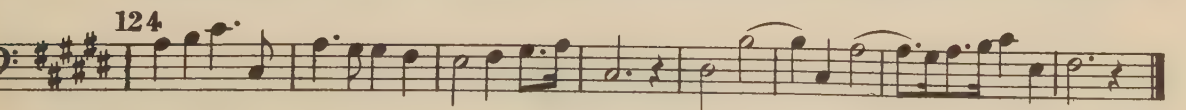
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The musical score consists of 14 staves. The first six staves (measures 125-130) are in the treble clef. The last eight staves (measures 131-138) are in the bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 126, back to 4/4 at measure 127, to 3/4 at measure 128, and back to 4/4 at measure 129. Measure 131 is in 4/4, 132 is in 4/4, 133 is in 4/4, 134 is in 4/4, 135 is in 3/4, 136 is in 4/4, 137 is in 3/4, and 138 is in 3/4. The notation includes various note values, rests, and bar lines. Some measures contain triplets or other rhythmic markings.

139

140

141

142

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158

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160

161

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164

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166

167

168

169

170

171

This musical score page contains eleven staves of music, numbered 158 through 171. Measures 158-161 are in treble clef, while measures 162-171 are in bass clef. The key signature changes from three sharps (F#, C#, G#) in measure 158 to three flats (Bb, Eb, Ab) in measure 159, and then to two flats (Bb, Eb) in measure 160. The time signature is 4/4 for measures 158-161, 3/4 for measures 162-165, 4/4 for measures 166-167, 3/4 for measure 168, 3/4 for measure 169, and 4/4 for measures 170-171. The notation includes various note values, rests, and bar lines.

This musical score page contains measures 172 through 191. The notation is as follows:

- Measures 172-175:** Treble clef, 4/4 time signature.
- Measures 176-179:** Treble clef, 4/4 time signature.
- Measures 180-182:** Treble clef, 3/4 time signature.
- Measures 183-185:** Treble clef, 4/4 time signature.
- Measures 186-187:** Treble clef, 3/4 time signature.
- Measures 188-189:** Treble clef, 6/8 time signature.
- Measures 190-191:** Treble clef, 6/4 time signature.

The bass staff begins at measure 184 and continues through measure 191, with the following time signatures:

- Measures 184-185:** Bass clef, 4/4 time signature.
- Measures 186-187:** Bass clef, 4/4 time signature.
- Measures 188-189:** Bass clef, 6/8 time signature.
- Measures 190-191:** Bass clef, 6/4 time signature.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure 183 features a triplet of eighth notes. Measure 185 features a triplet of eighth notes. Measure 189 features a triplet of eighth notes. Measure 190 features a triplet of eighth notes. Measure 191 features a triplet of eighth notes.

This musical score is for guitar, spanning measures 192 to 207. It is written in standard musical notation on a single staff. The key signature changes from one sharp (F#) to one flat (Bb) at measure 195, and then to two flats (Bb, Eb) at measure 199. The time signature changes from 4/4 to 3/4 at measure 194, and then to 2/4 at measure 207. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing double bar lines indicating section breaks. The measures are numbered 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, and 207.

192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207

208

209

210

211

212

213

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216

217

218

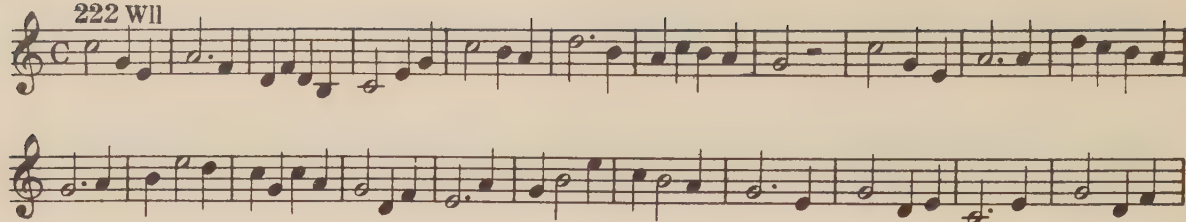
219

220

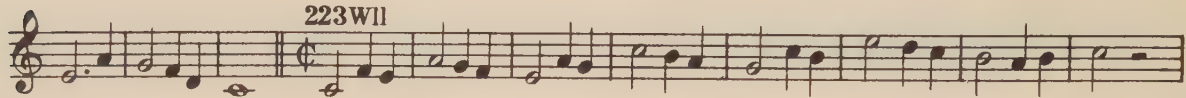
221

Detailed description of the musical score: The score consists of 14 staves of music. Staves 1-4 (measures 208-211) are in treble clef. Staves 5-14 (measures 212-221) are in bass clef. The key signature changes from three sharps (F#, C#, G#) in measure 208 to three flats (Bb, Eb, Ab) in measure 211, and then to two sharps (F#, C#) in measure 218. The time signature is 3/4 for measures 208-211, 212-217, and 219-221. It changes to 3/4 with a repeat sign in measure 218, and to 6/8 in measure 221. The music includes various rhythmic patterns, including eighth and sixteenth notes, and some triplets (indicated by a '3' over the notes). There are also slurs and ties throughout the piece.

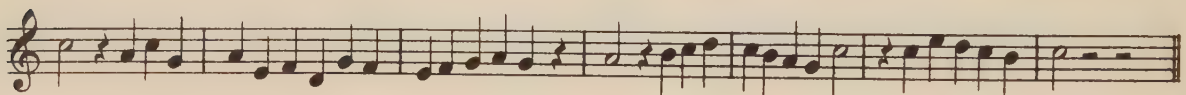
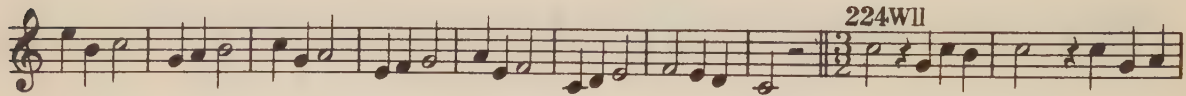
222 WII



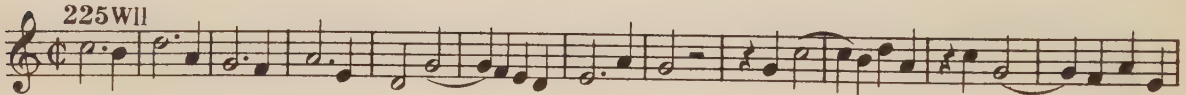
223 WII



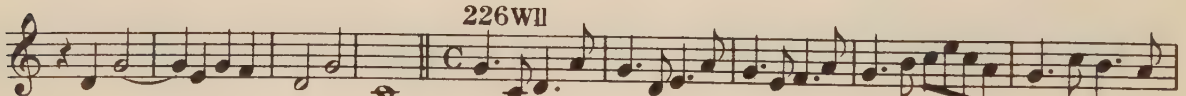
224 WII



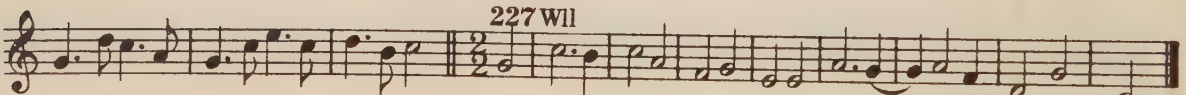
225 WII



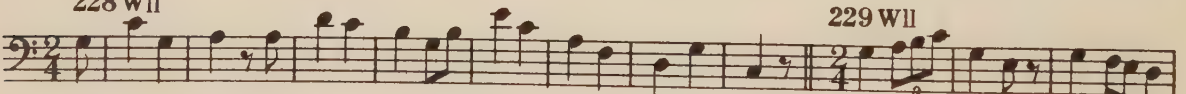
226 WII



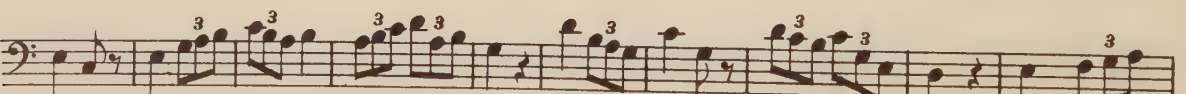
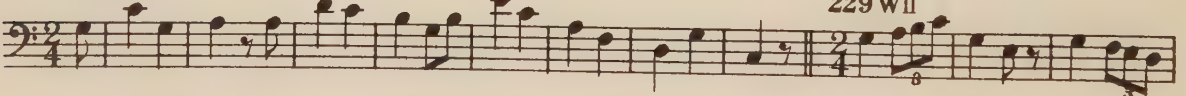
227 WII



228 WII



229 WII



230 WII



231 WII:



232

233

234

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236

237

238

239

240

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242

243

244

245 Lm

Exercise 245 Lm (Lento Moderato) in D major, common time. The melody is written in treble clef and consists of 10 measures. It features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

246 Rd

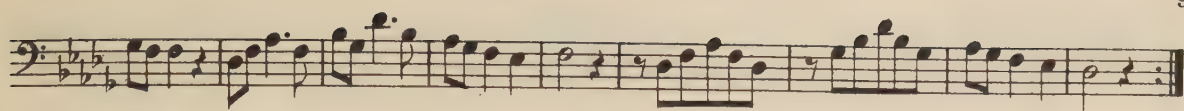
Exercise 246 Rd (Ritardando) in B-flat major, 6/8 time. The melody is written in treble clef and consists of 10 measures. It is characterized by a more rhythmic feel with many eighth and sixteenth notes, and some triplets.

247 Lm

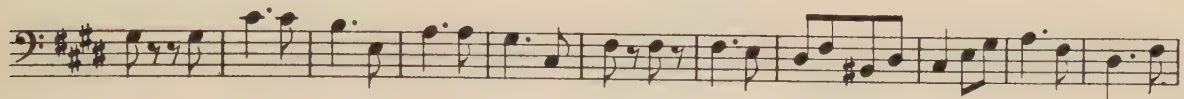
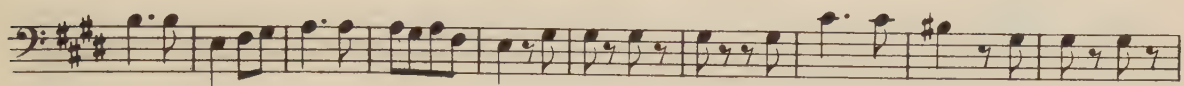
Exercise 247 Lm (Lento Moderato) in B-flat major, 3/4 time. The melody is written in bass clef and consists of 10 measures. It features a slower tempo with many eighth and sixteenth notes, and some triplets.

248 Rd

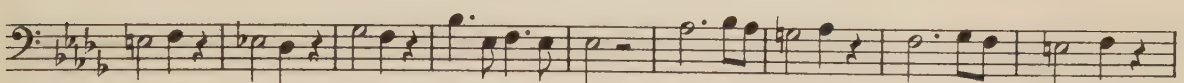
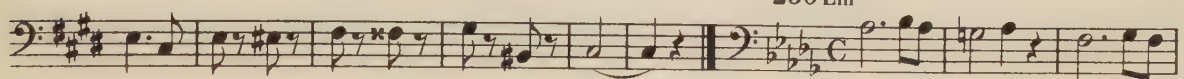
Exercise 248 Rd (Ritardando) in B-flat major, 3/4 time. The melody is written in bass clef and consists of 10 measures. It is characterized by a more rhythmic feel with many eighth and sixteenth notes, and some triplets.



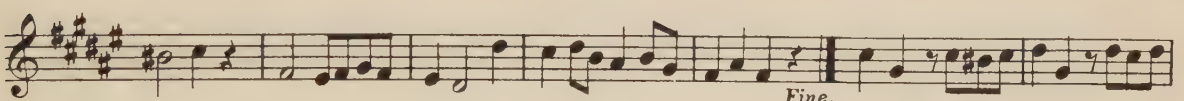
249 Lm



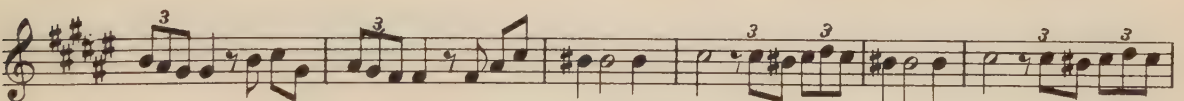
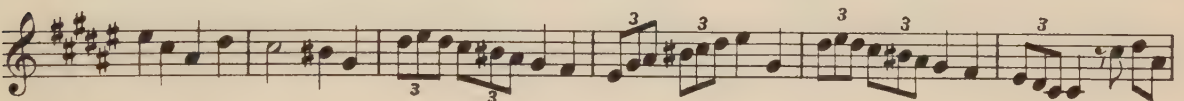
250 Lm*



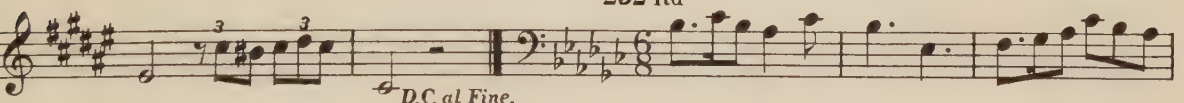
251 Lm



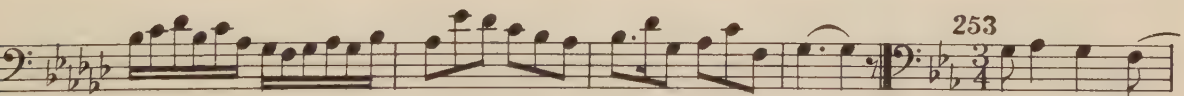
Fine.



252 Rd*



D.C. al Fine.



253



254 Wll

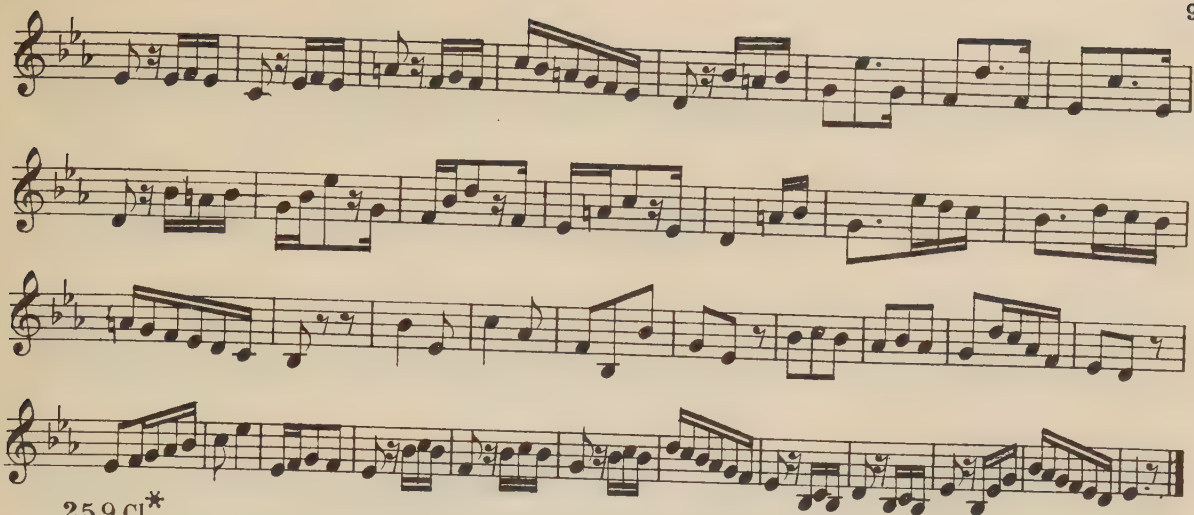
255 Lm*

256 Wll

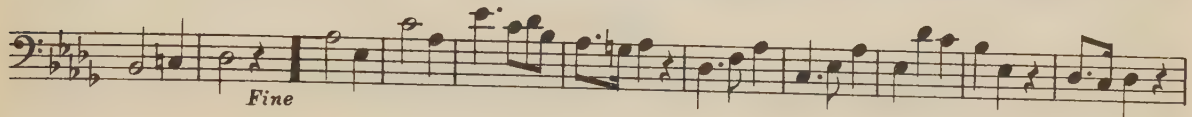
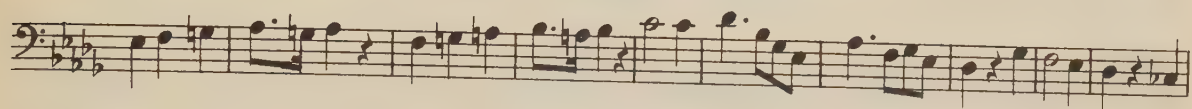
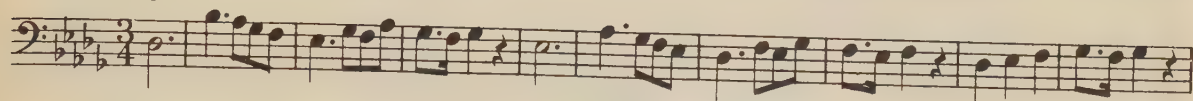
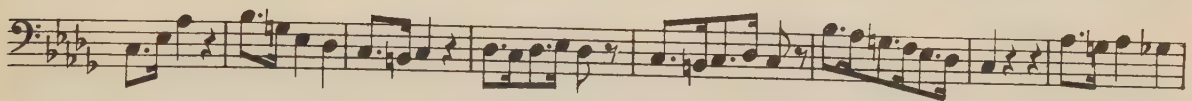
257 Wll

258 Cl*

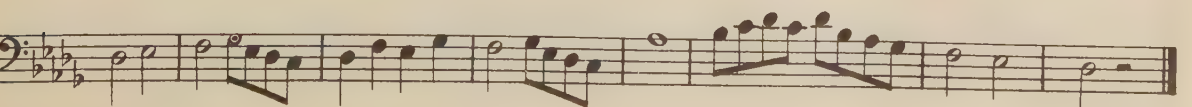
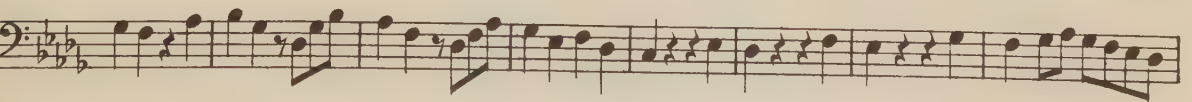
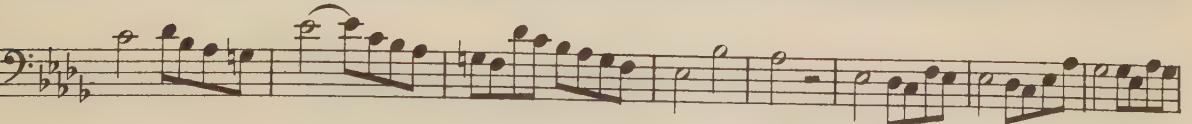
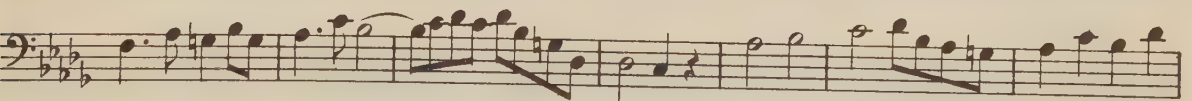
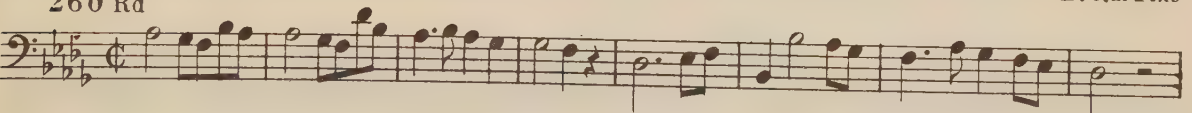
The musical score consists of five numbered sections, each with multiple staves. Section 254 (Wll) is in G major, 2/4 time. Section 255 (Lm*) is in G major, 2/4 time. Section 256 (Wll) is in G major, 2/4 time. Section 257 (Wll) is in G major, 2/4 time. Section 258 (Cl*) is in G major, 2/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



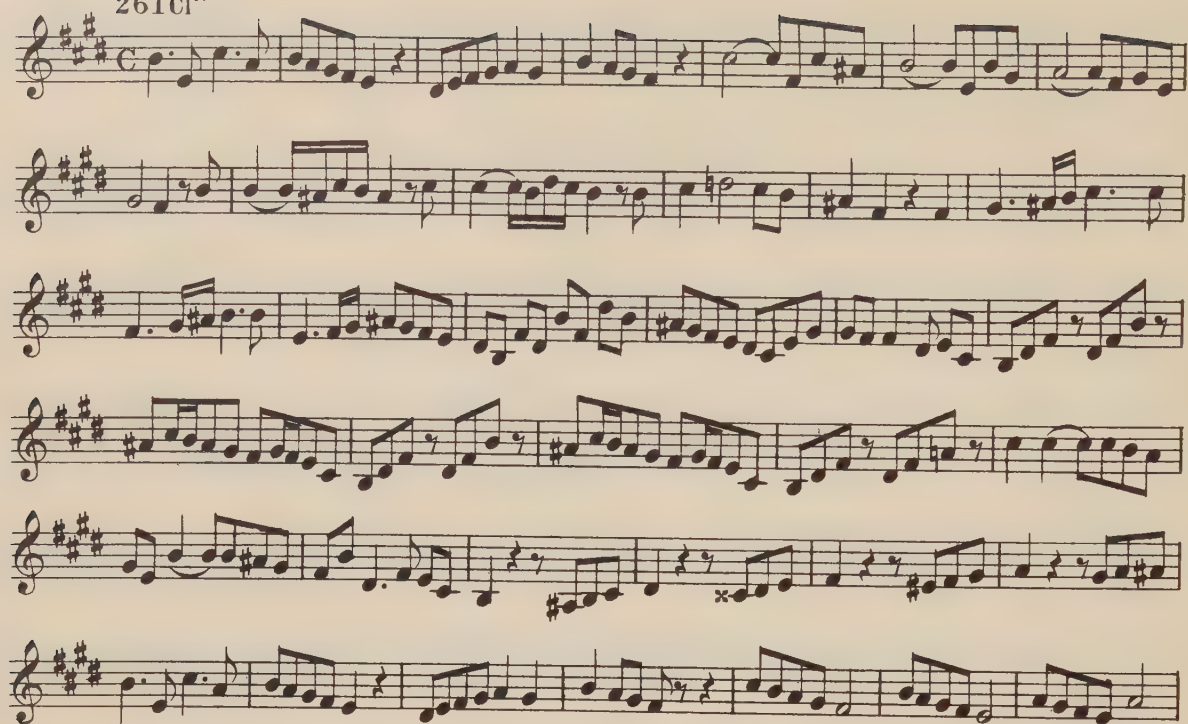
259 Cl*

*Fine*

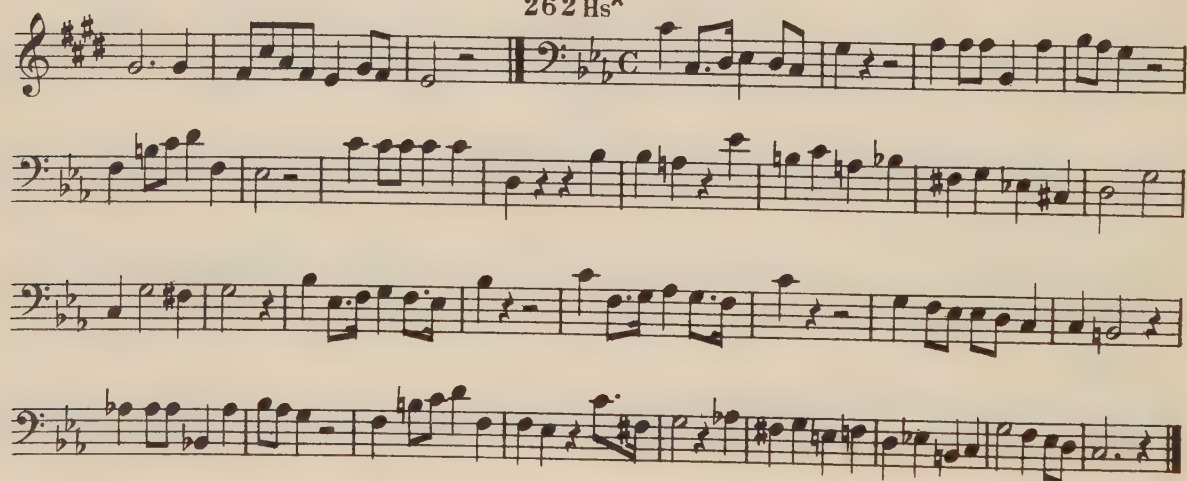
260 Rd

D. C. al Fine

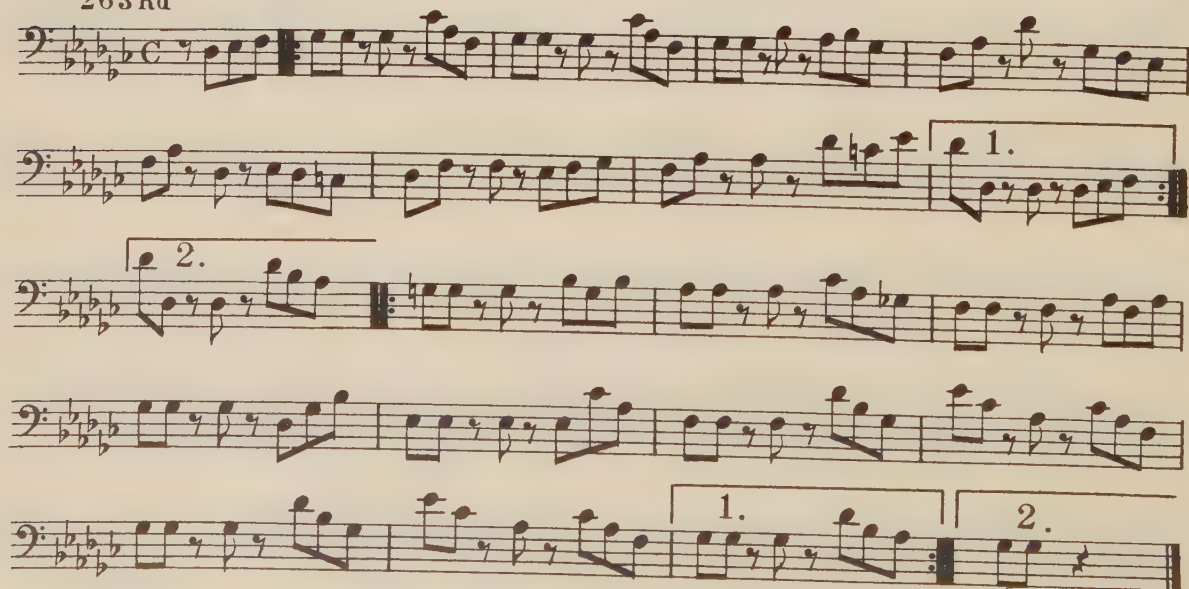
261 Cl*



262 Hs*



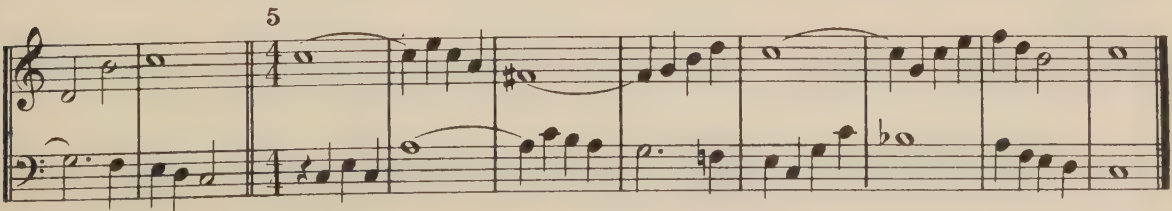
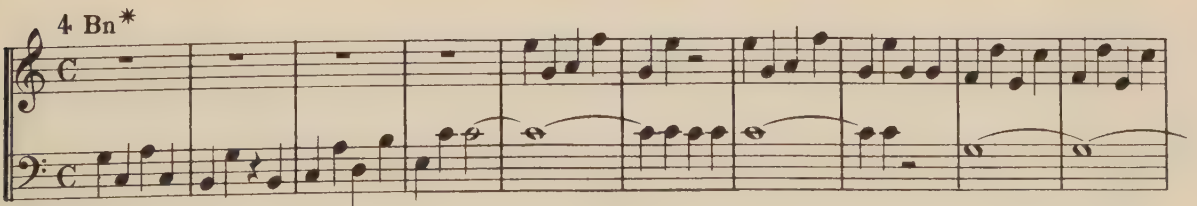
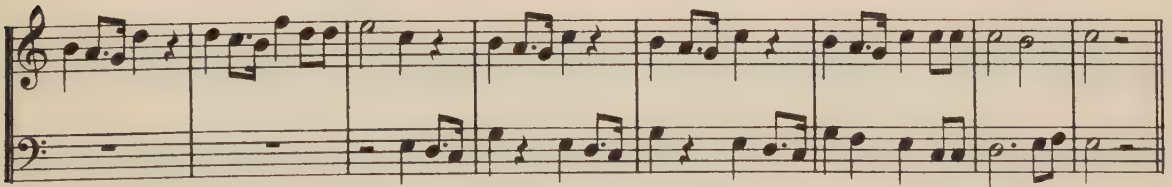
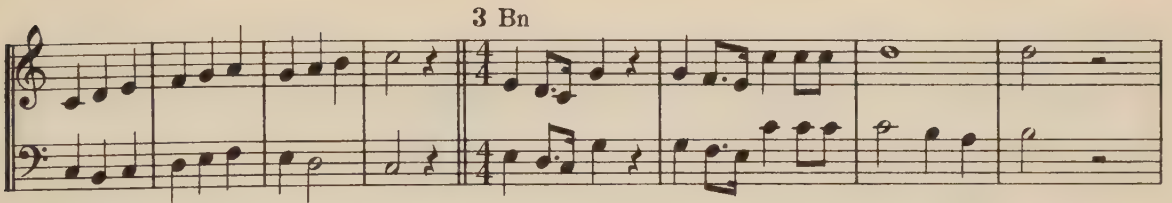
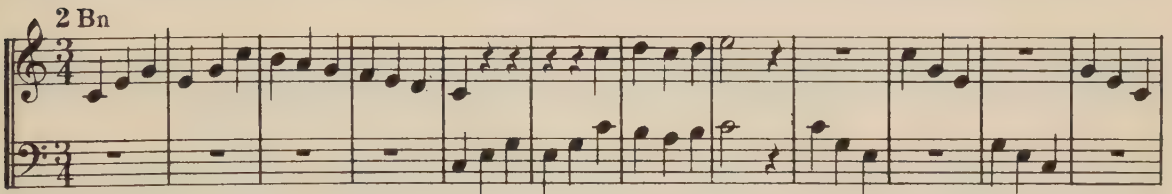
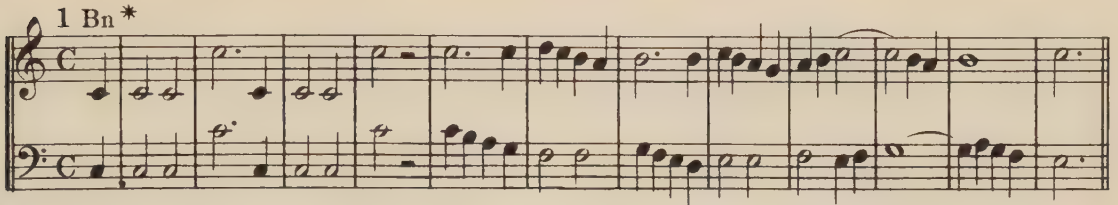
263 Rd



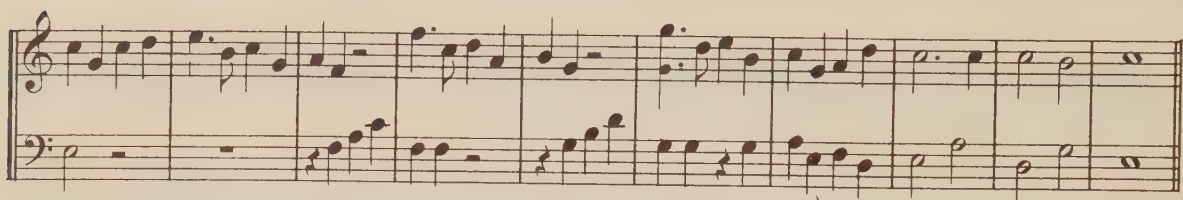
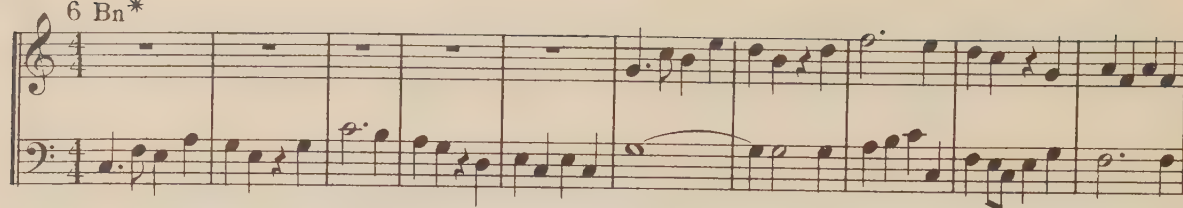
MELODIA - BOOK III

SIXTH SERIES

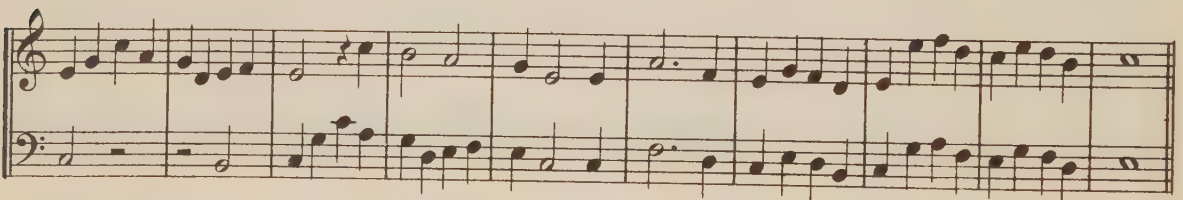
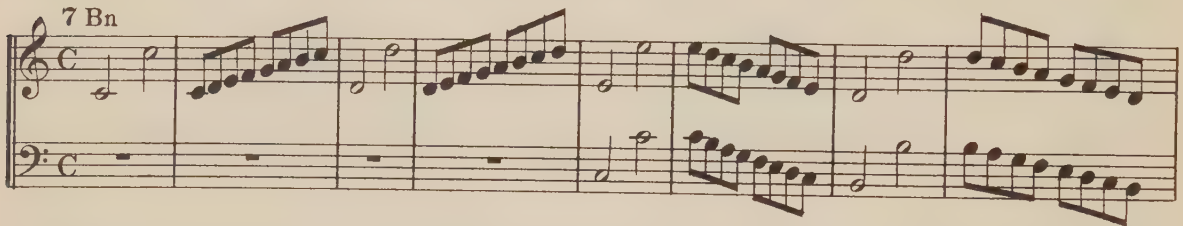
Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue



6 Bn*

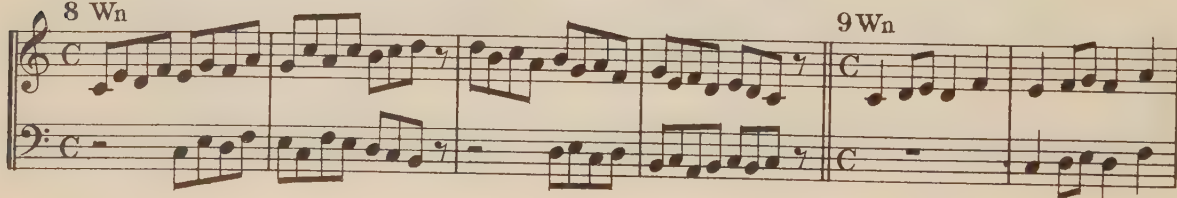


7 Bn

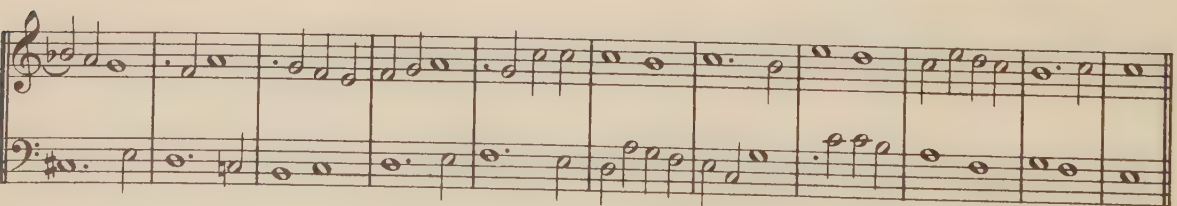
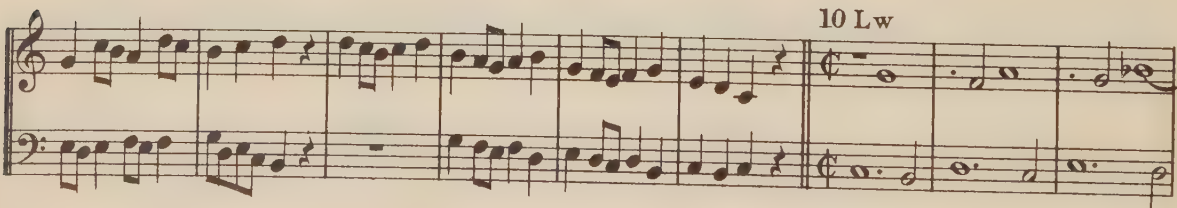


8 Wn

9 Wn



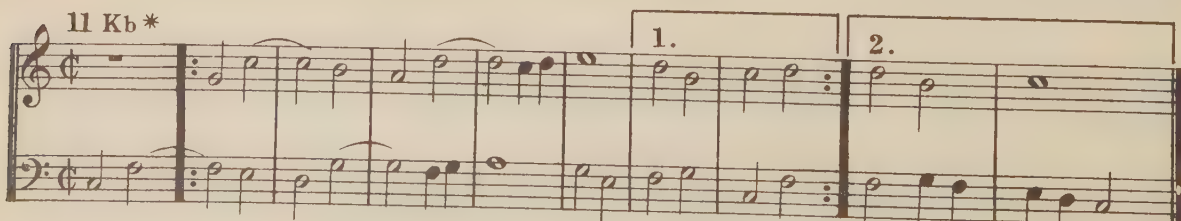
10 Lw



11 Kb*

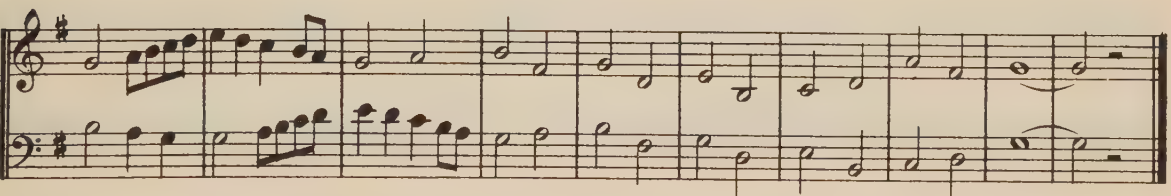
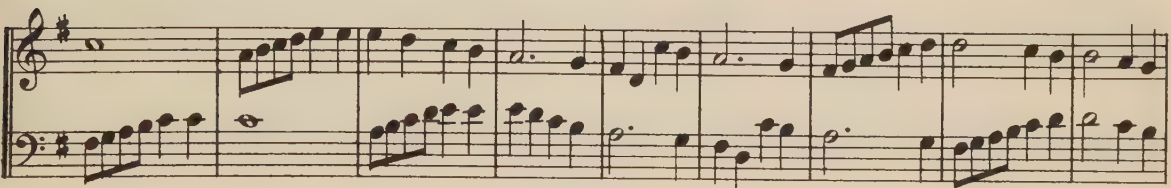
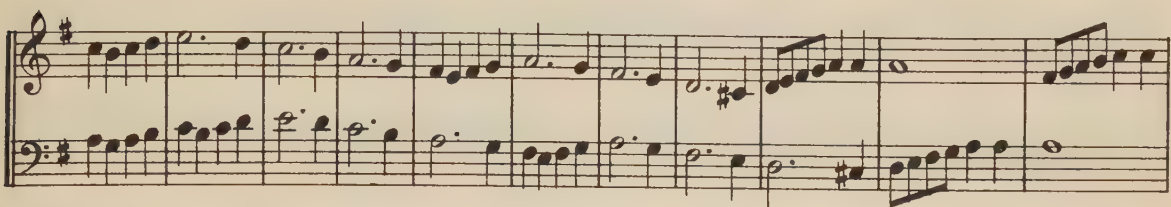
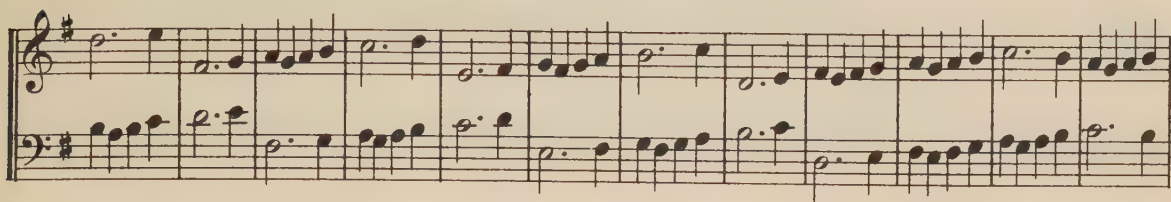
1.

2.



12 Hg

13 Du*



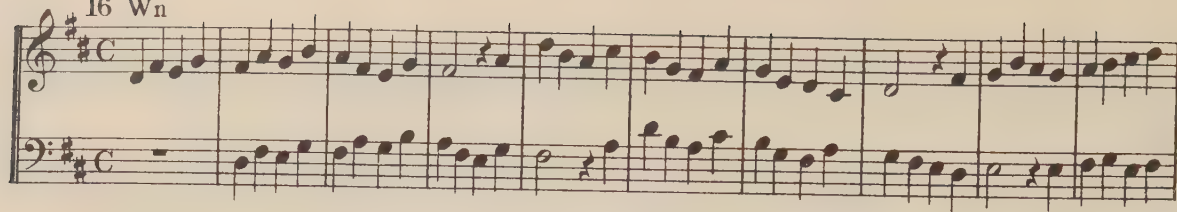
14 Wn



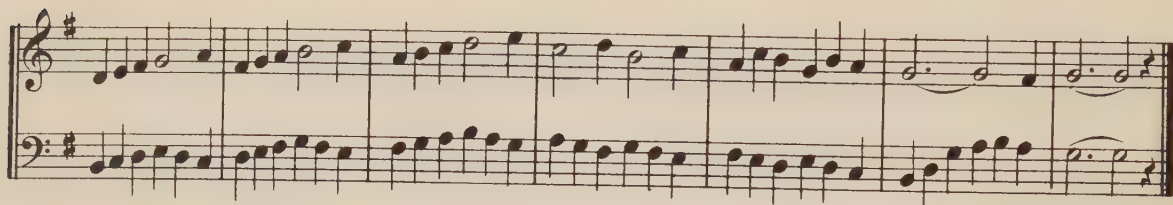
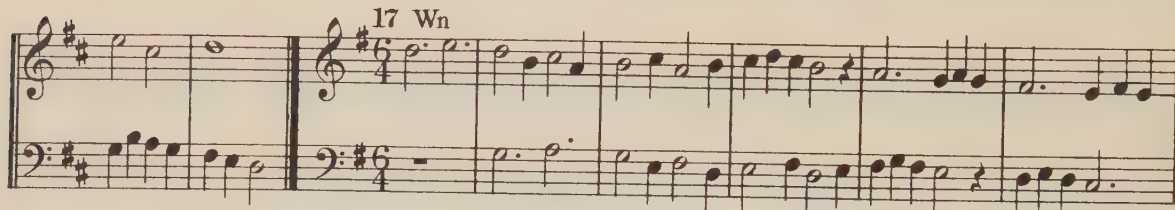
15 Ts



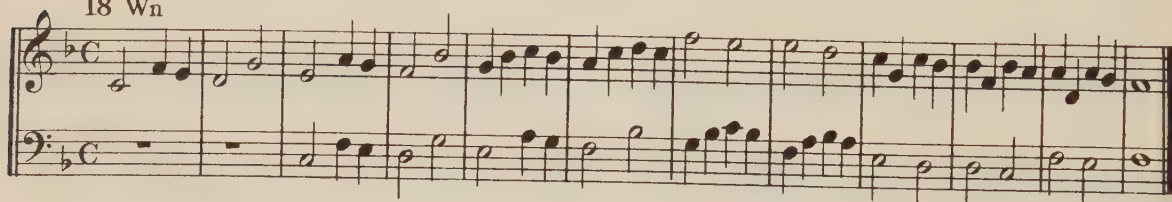
16 Wn



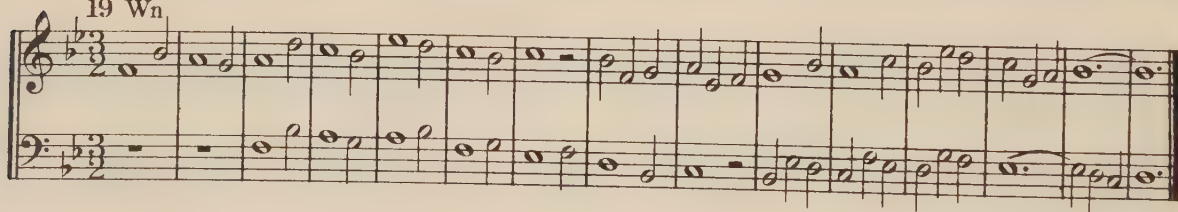
17 Wn



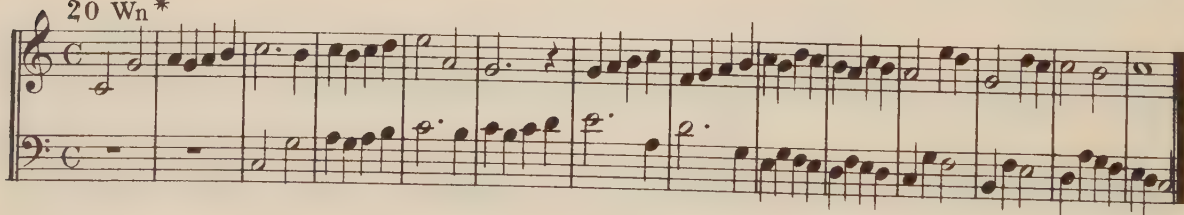
18 Wn



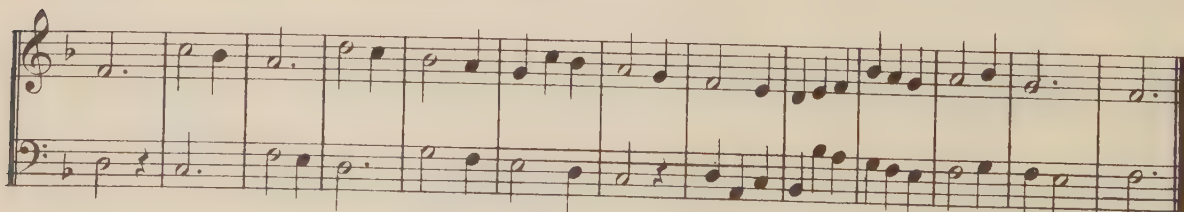
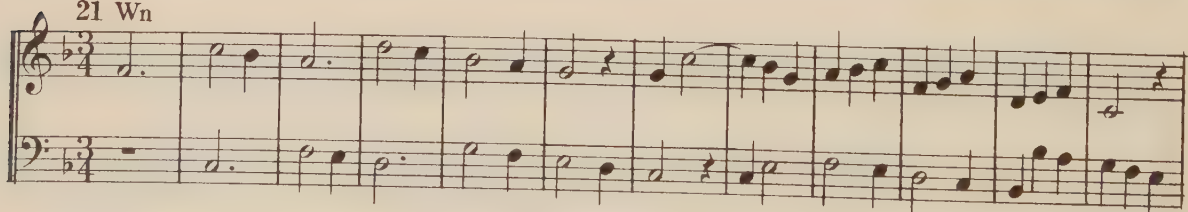
19 Wn



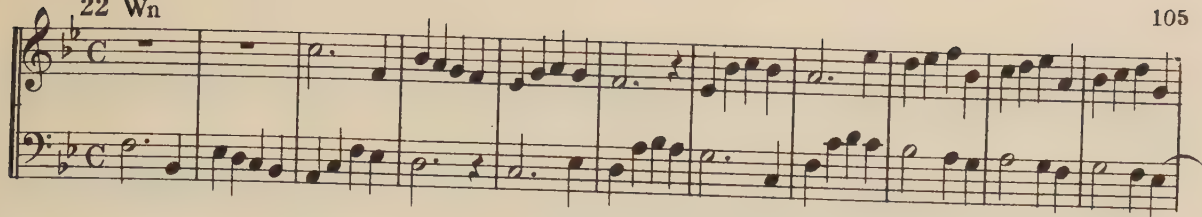
20 Wn *



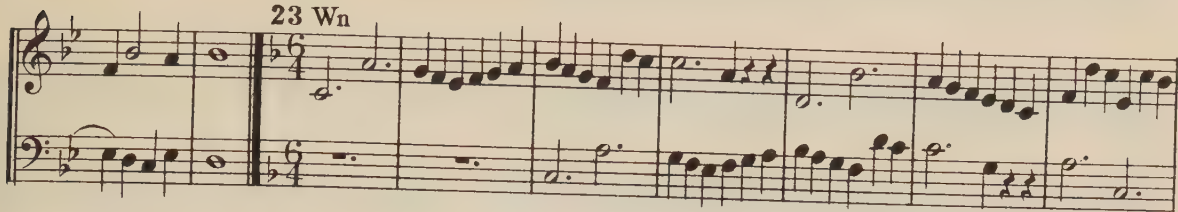
21 Wn



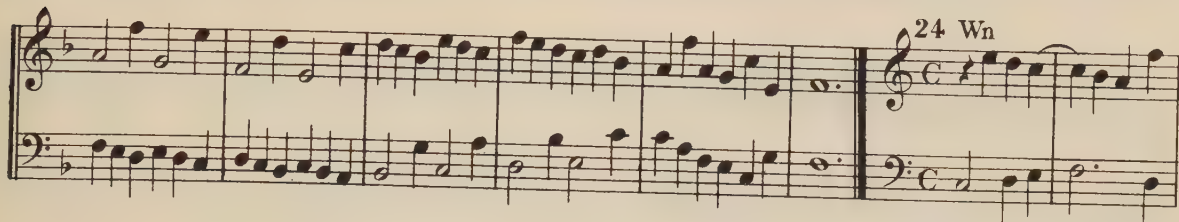
22 Wn



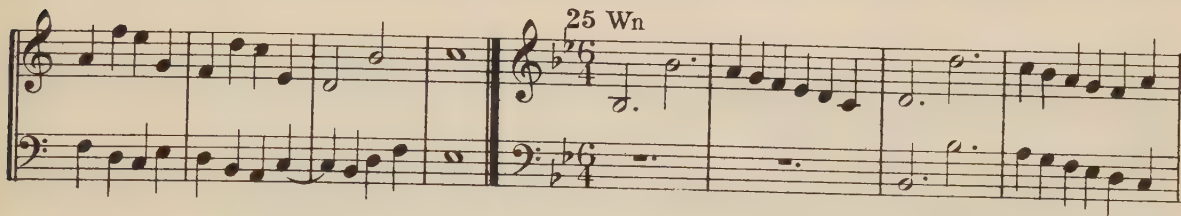
23 Wn



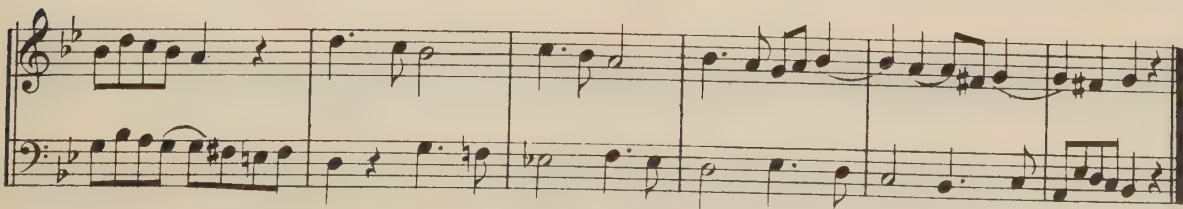
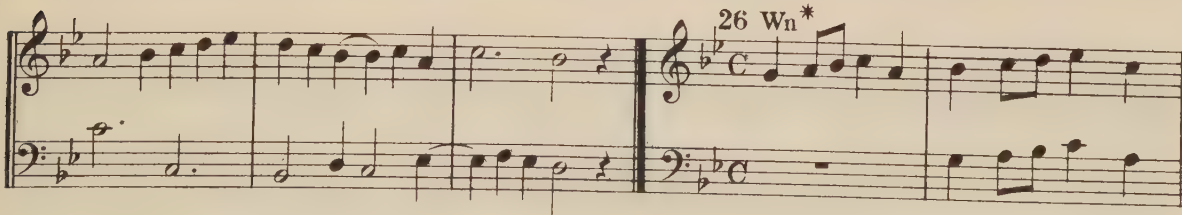
24 Wn



25 Wn



26 Wn*



27 Wn

Two staves of music. The top staff is in treble clef, 3/4 time, key of D major. The bottom staff is in bass clef, 3/4 time, key of D major. The music consists of eighth and quarter notes with some ties.

Continuation of the previous system, showing measures 27 and 28. The top staff is in treble clef, 3/4 time, key of D major. The bottom staff is in bass clef, 3/4 time, key of D major.

28 Wn

Two staves of music. The top staff is in treble clef, common time, key of D major. The bottom staff is in bass clef, common time, key of D major. The music consists of quarter and eighth notes.

29 Wn*

Two staves of music. The top staff is in treble clef, 6/8 time, key of D major. The bottom staff is in bass clef, 6/8 time, key of D major. The music consists of eighth and quarter notes.

30 Wn*

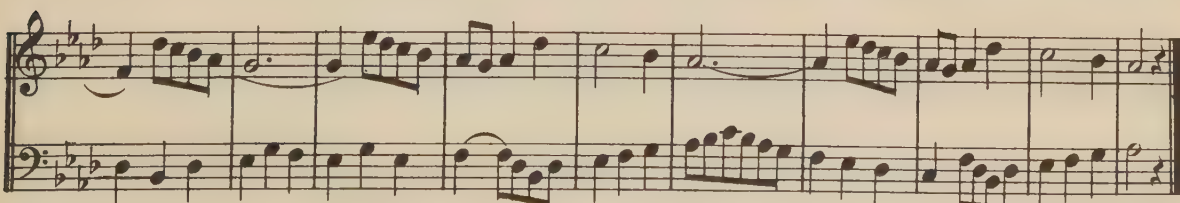
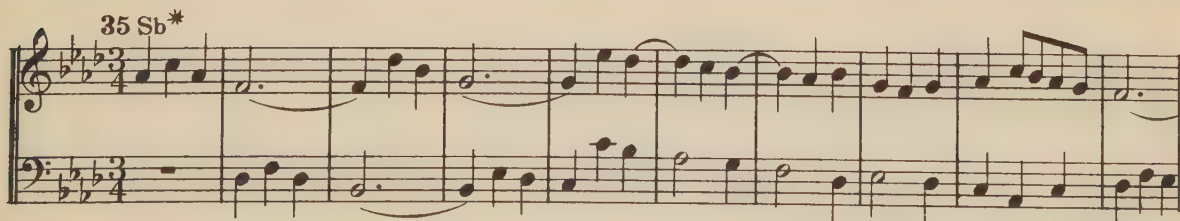
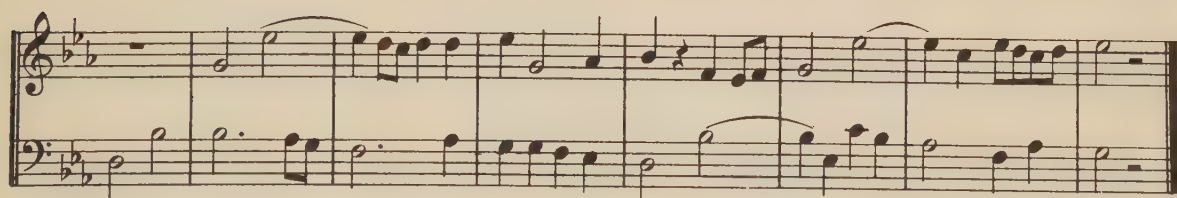
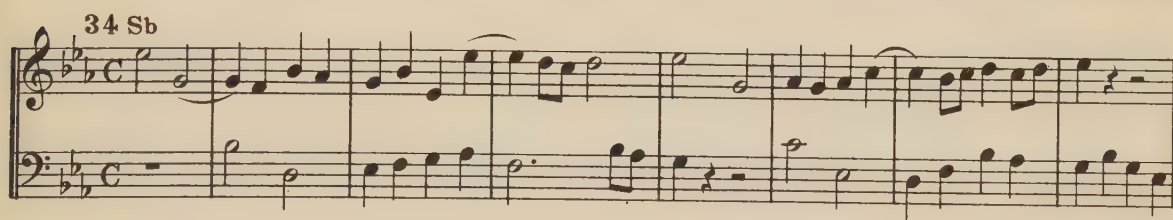
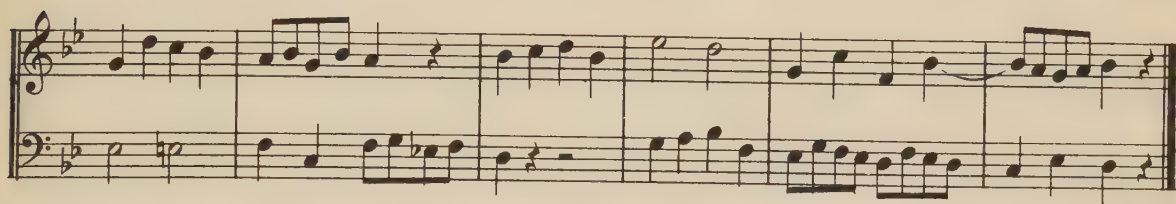
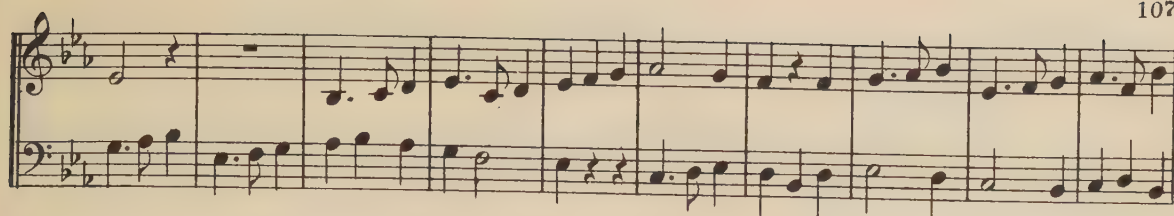
Two staves of music. The top staff is in treble clef, common time, key of D major. The bottom staff is in bass clef, common time, key of D major. The music consists of quarter and eighth notes.

Continuation of the previous system, showing measures 33 and 34. The top staff is in treble clef, common time, key of D major. The bottom staff is in bass clef, common time, key of D major.

31 Wn*

Two staves of music. The top staff is in treble clef, 3/4 time, key of D major. The bottom staff is in bass clef, 3/4 time, key of D major. The music consists of quarter and eighth notes.

Continuation of the previous system, showing measures 35 and 36. The top staff is in treble clef, 3/4 time, key of D major. The bottom staff is in bass clef, 3/4 time, key of D major.



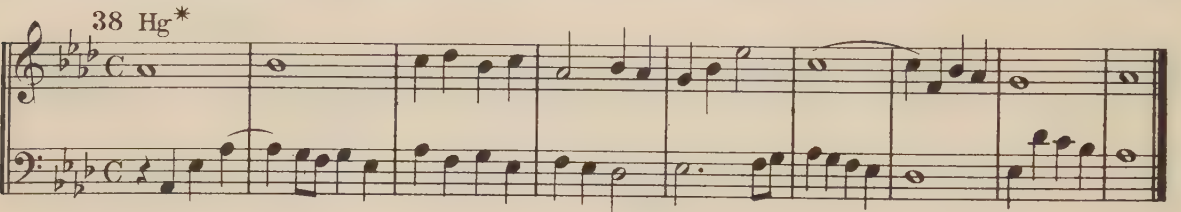
36 Hg



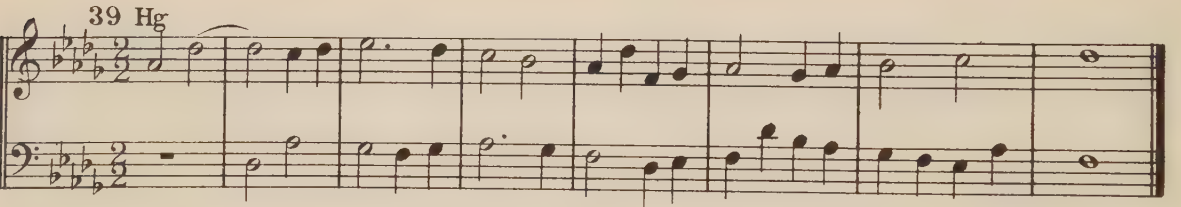
37 Hg*



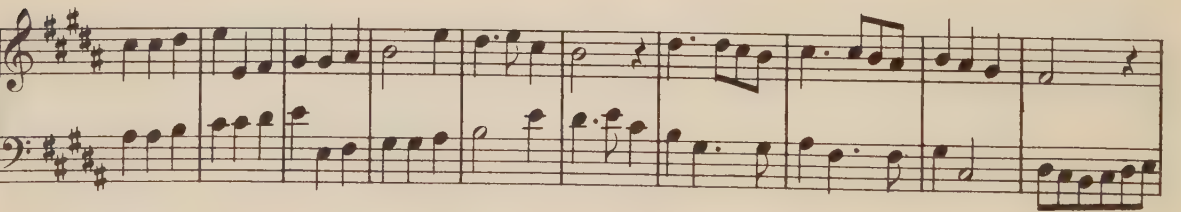
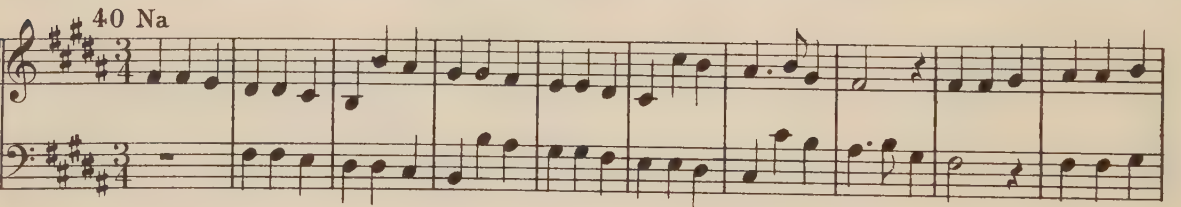
38 Hg*



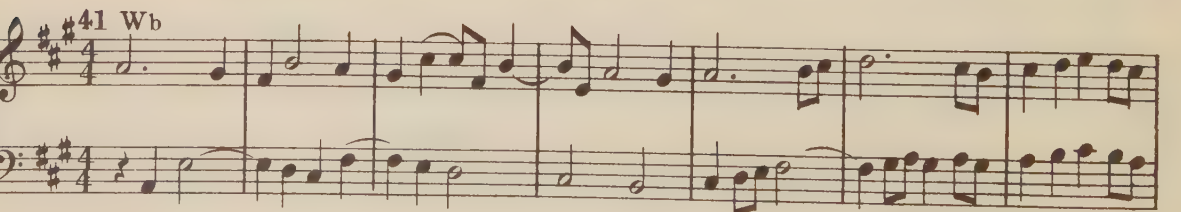
39 Hg



40 Na



41 Wb



42 Lo*

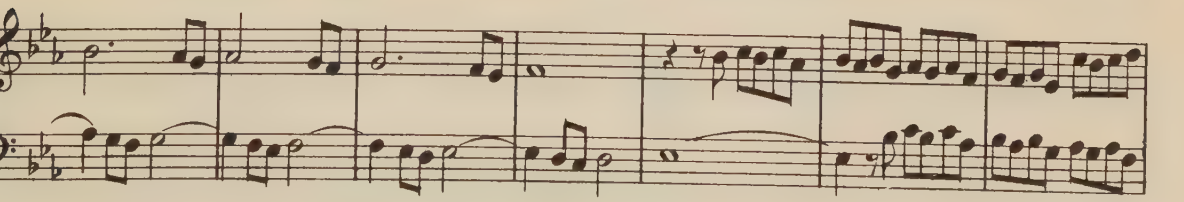
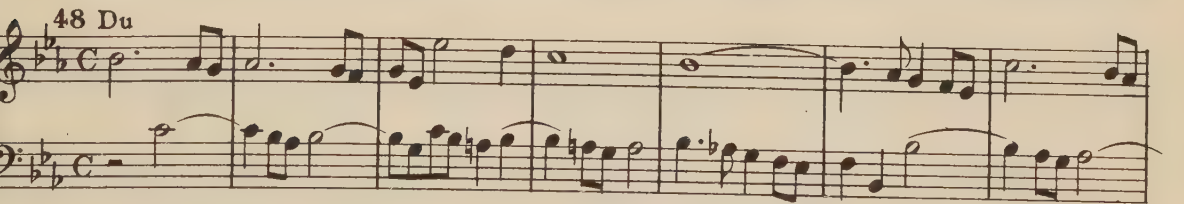
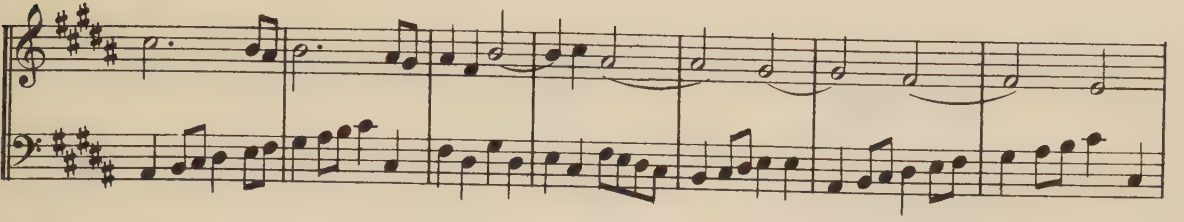
This musical score consists of eight systems of two staves each (treble and bass clef). The key signature is four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score begins with a double bar line and the measure number '42' with a 'Lo*' marking above the treble staff. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody with some rests in the bass. The third system features a more active bass line. The fourth system has a melodic phrase in the treble. The fifth system continues the melodic development. The sixth system shows a change in the bass line. The seventh system begins with a double bar line and the measure number '43', followed by a rest in the treble and a melodic entry in the bass. The eighth system concludes the passage with a final double bar line.

44 Hg

45 Na

46 Hd*

This musical score is written for two staves, treble and bass clef, in a key of three sharps (F#, C#, G#). The time signature is 6/8. The score is divided into three systems. The first system contains measures 1-8 for Hg (44). The second system contains measures 9-16, with measure 15 marked as Na (45). The third system contains measures 17-24, with measure 17 marked as Hd* (46). The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and accidentals (sharps, naturals).

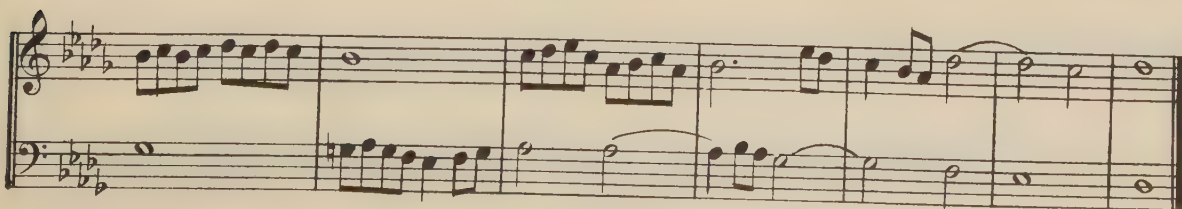
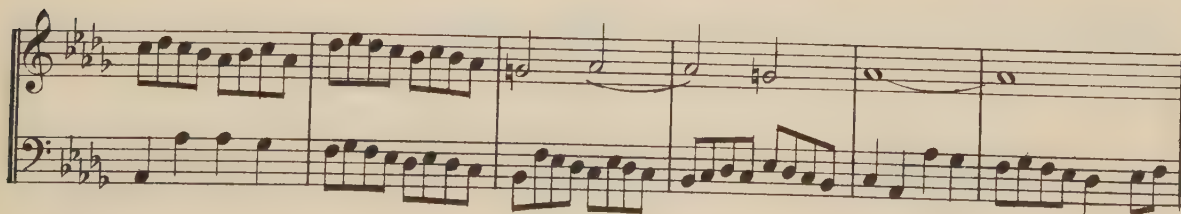
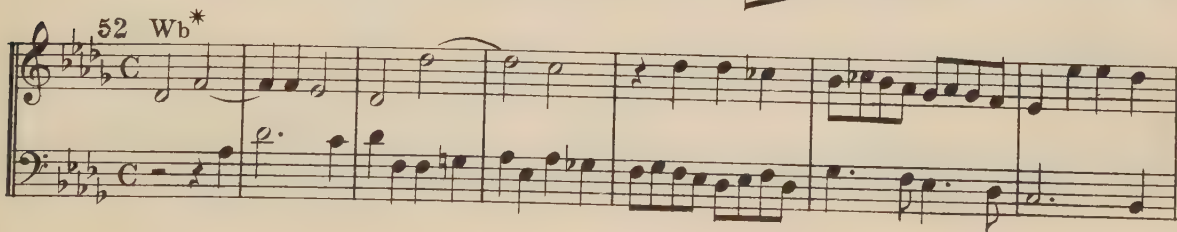
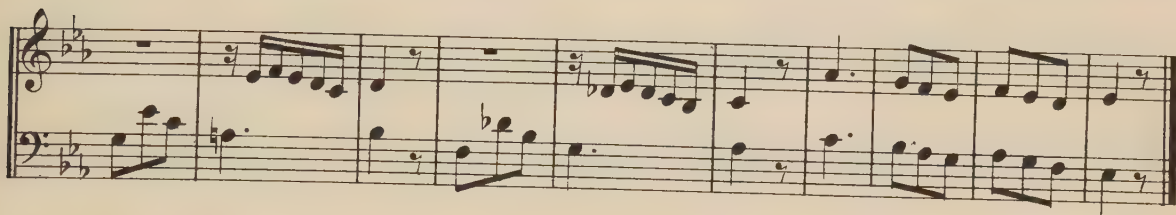
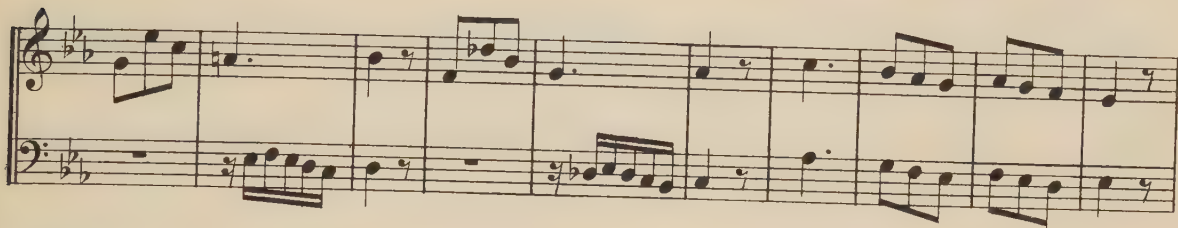
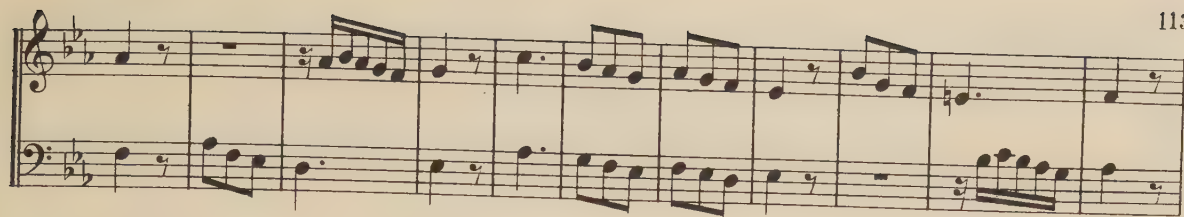


49 Du

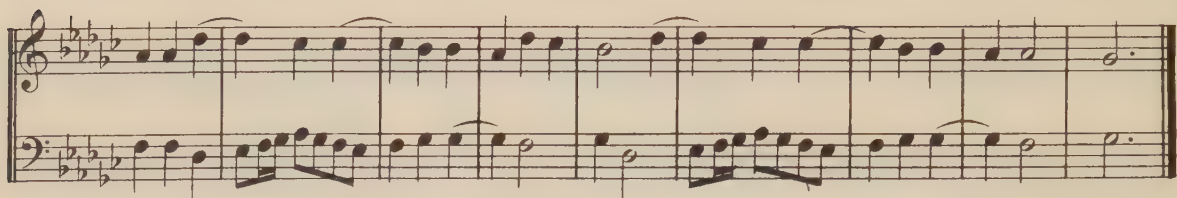
Musical score for exercise 49, titled "49 Du". The piece is in 4/4 time and B-flat major. It consists of two staves, treble and bass. The melody is primarily in the treble staff, featuring eighth and sixteenth note patterns. The bass staff provides a harmonic accompaniment with similar rhythmic figures. The score is divided into four systems, each with two staves. The key signature has two flats (B-flat and E-flat).

50 Du*

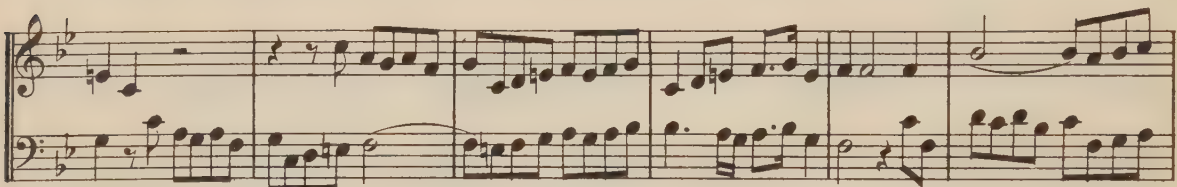
Musical score for exercise 50, titled "50 Du*". The piece is in 3/8 time and B-flat major. It consists of two staves, treble and bass. The melody is primarily in the treble staff, featuring eighth and sixteenth note patterns. The bass staff provides a harmonic accompaniment with similar rhythmic figures. The score is divided into two systems, each with two staves. The key signature has two flats (B-flat and E-flat).



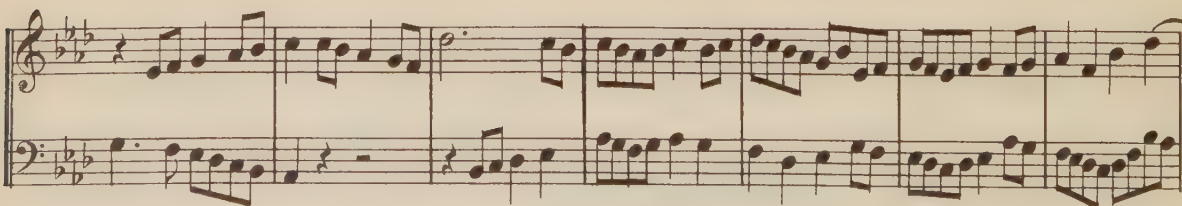
53 Wb

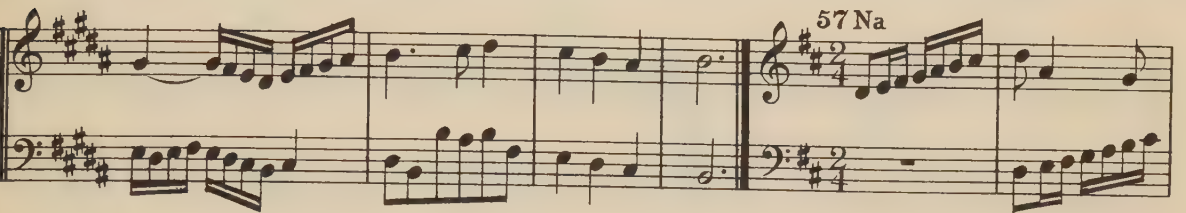
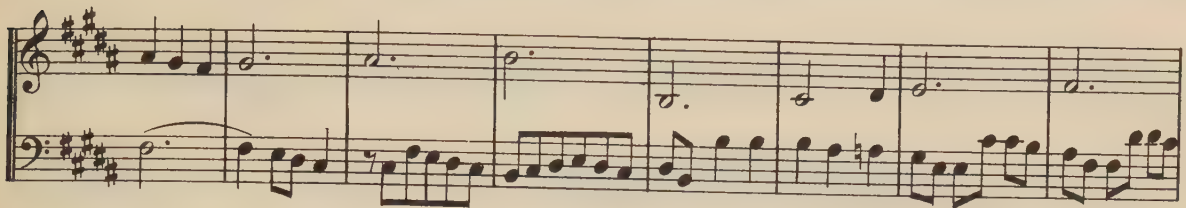
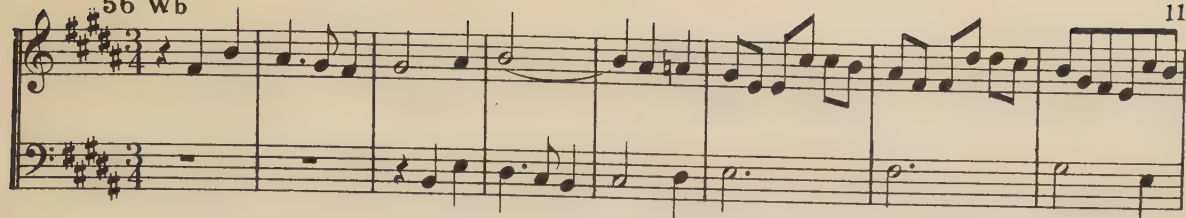


54 St*

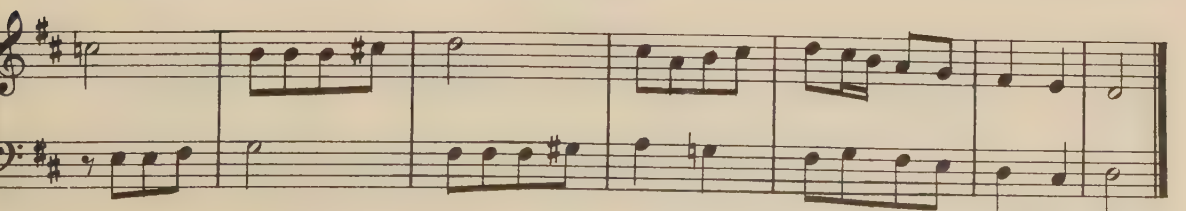
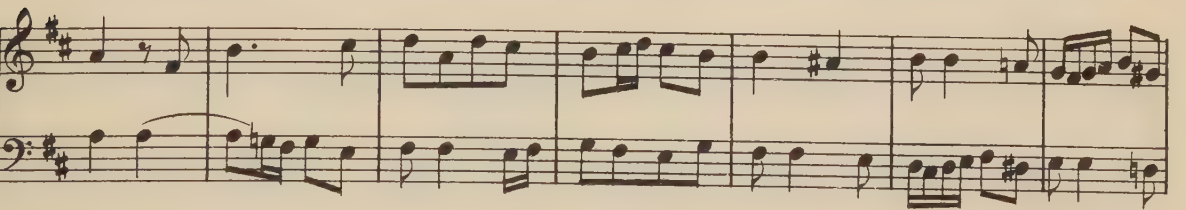
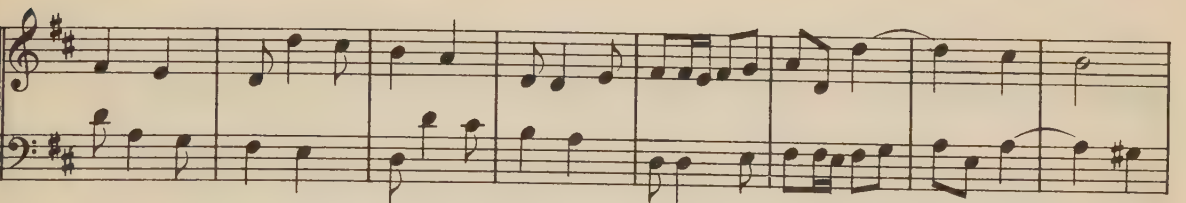


55 Hg*

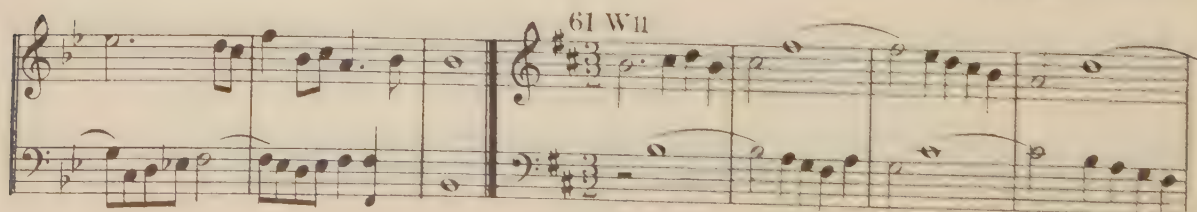
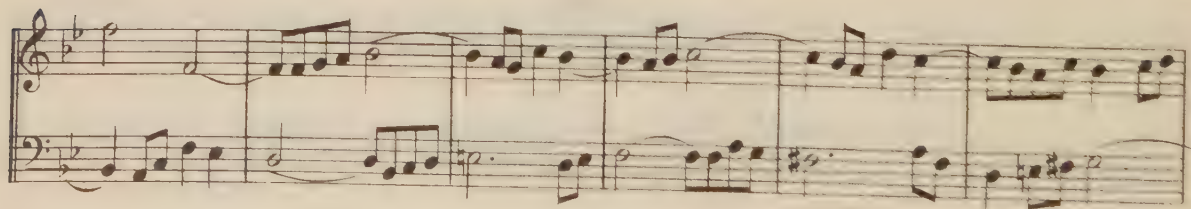
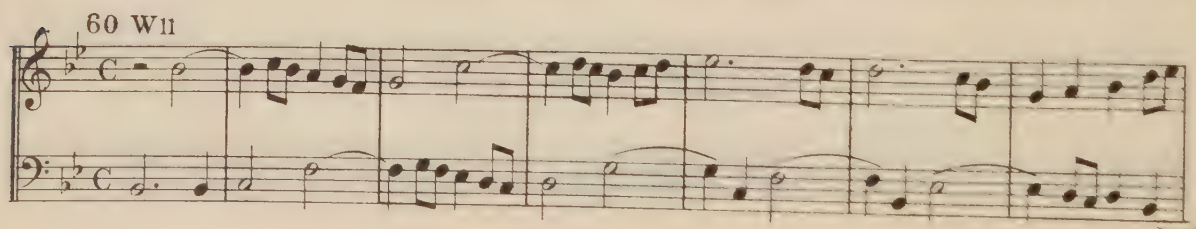
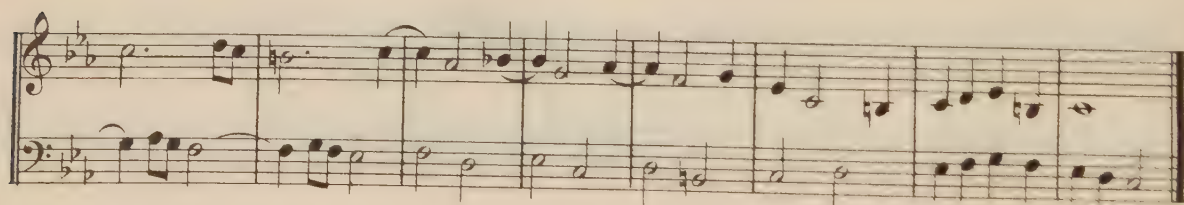
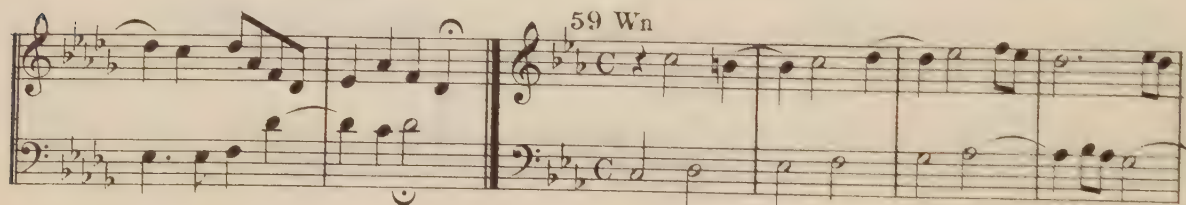
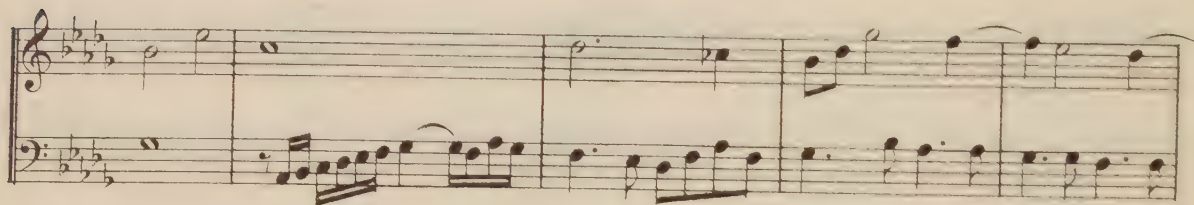
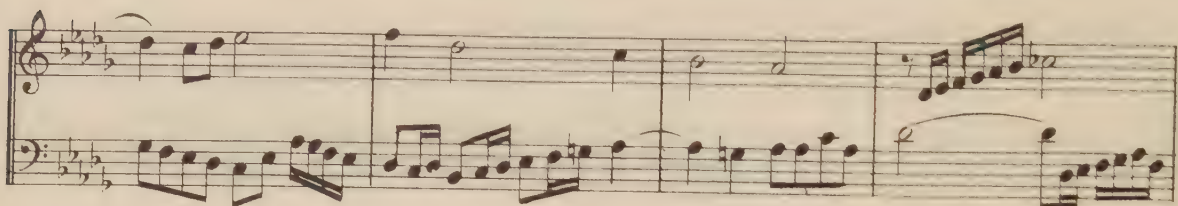
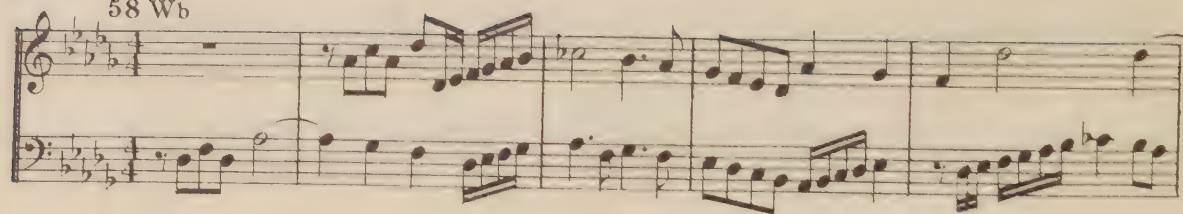


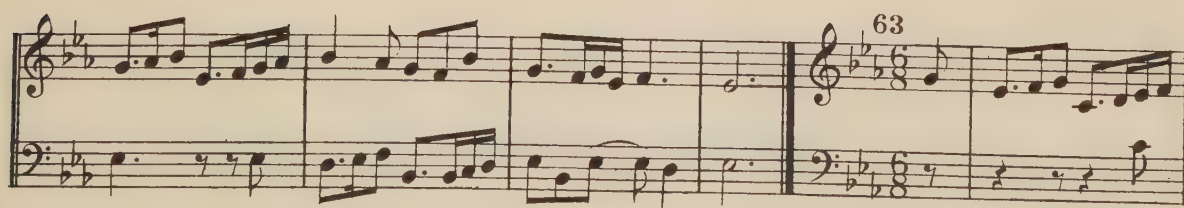
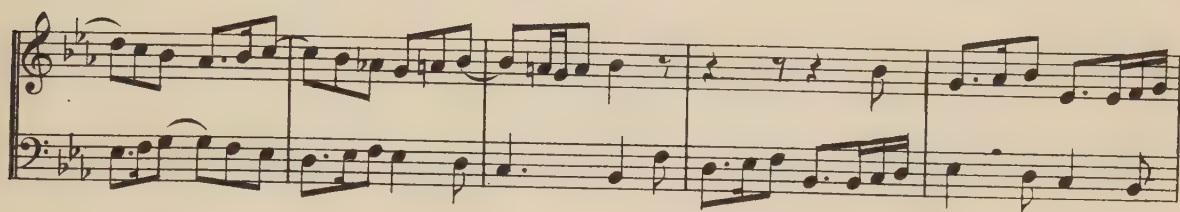
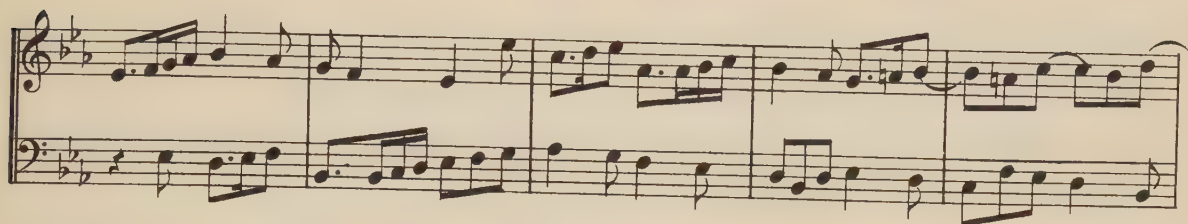
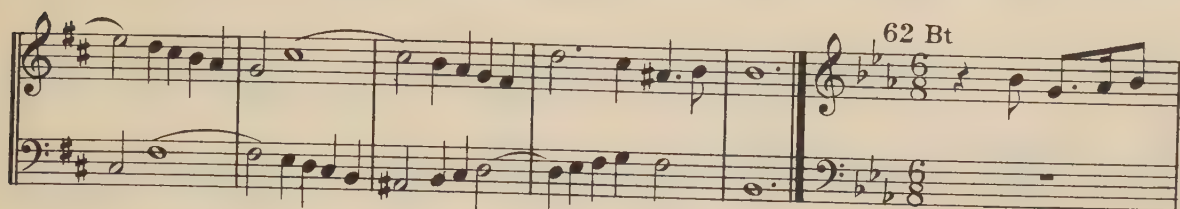
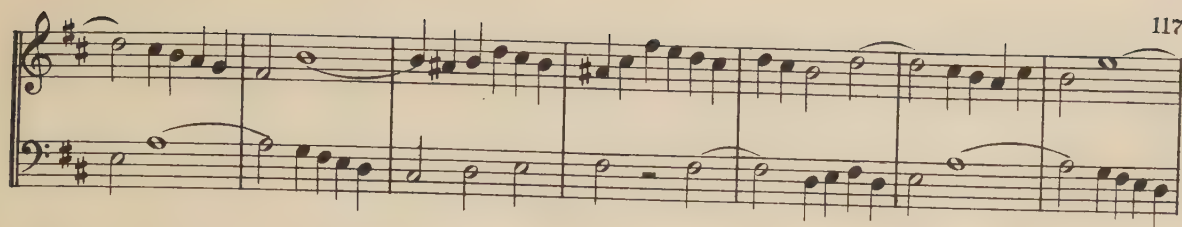


57 Na



58 Wb





Musical score for 64 Pa, measures 1-12. The score is written for two staves (treble and bass clef) in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at measure 12.

Musical score for 65 Pa, measures 1-12. The score is written for two staves (treble and bass clef) in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at measure 12.

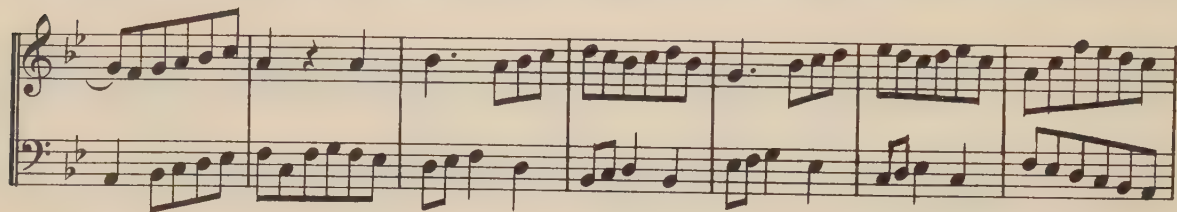
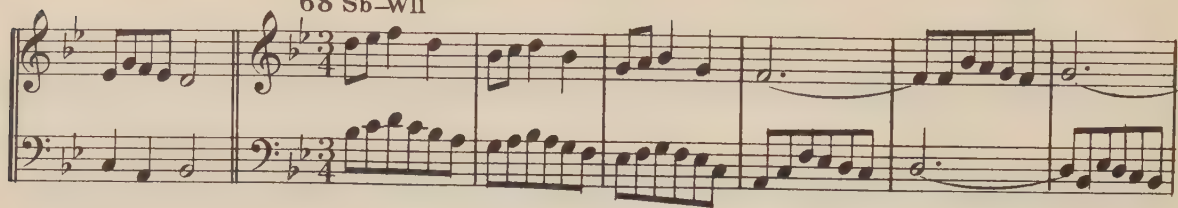
This page contains eight systems of musical notation, each consisting of a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'p2'. The music is written in a style typical of 20th-century piano repertoire.

66

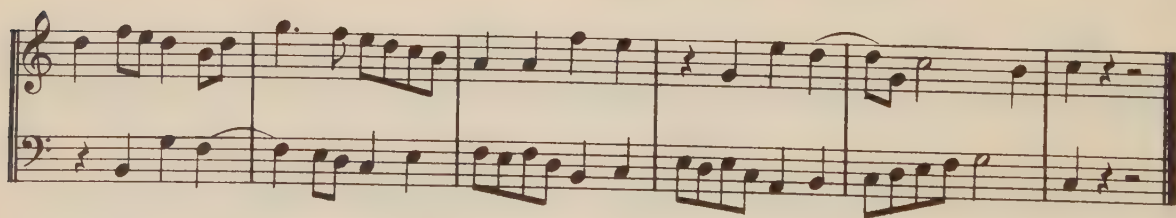
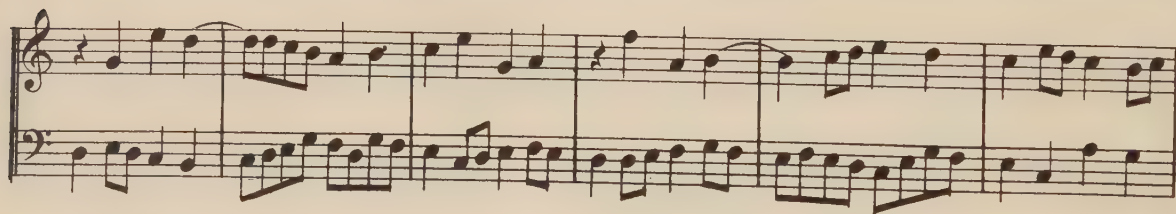
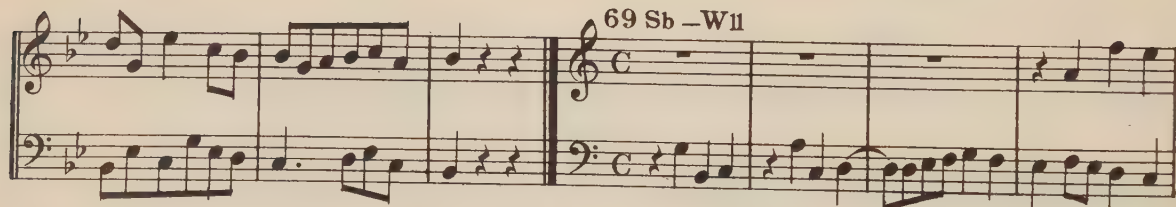
67 Sn - W11



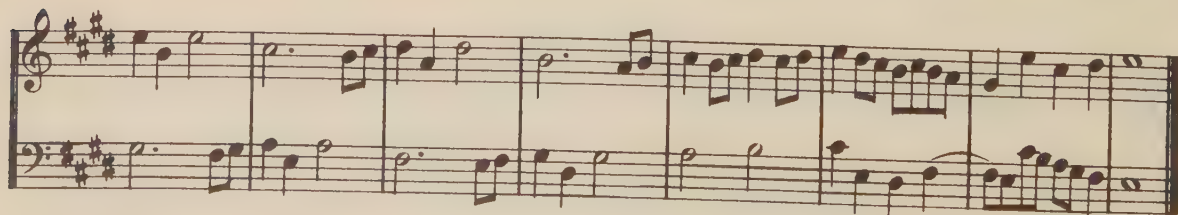
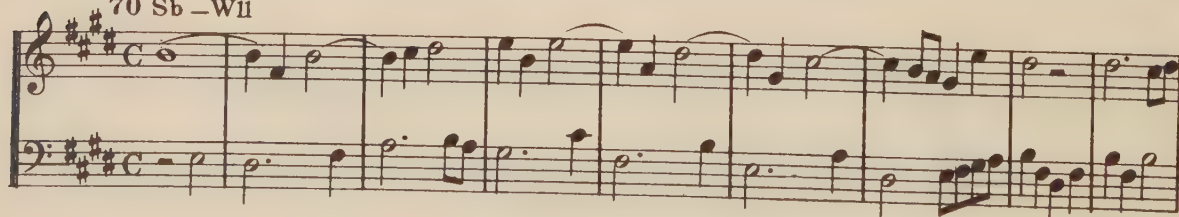
68 Sb - W11



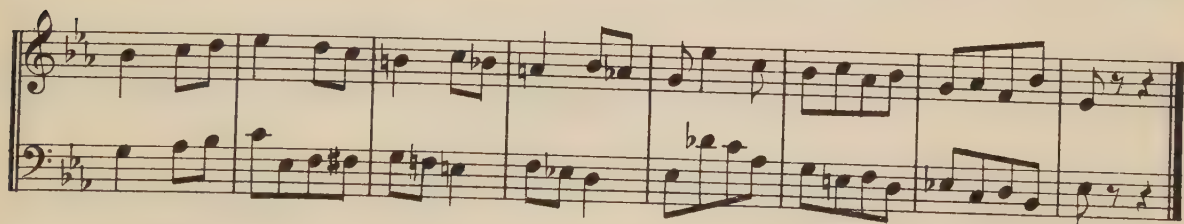
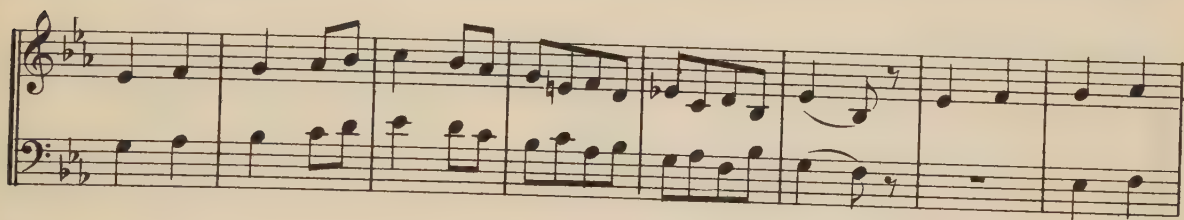
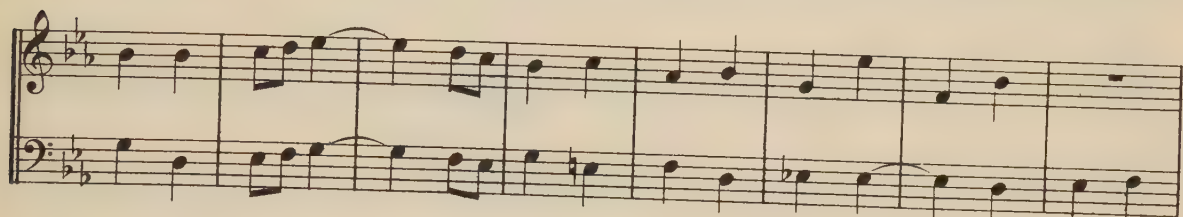
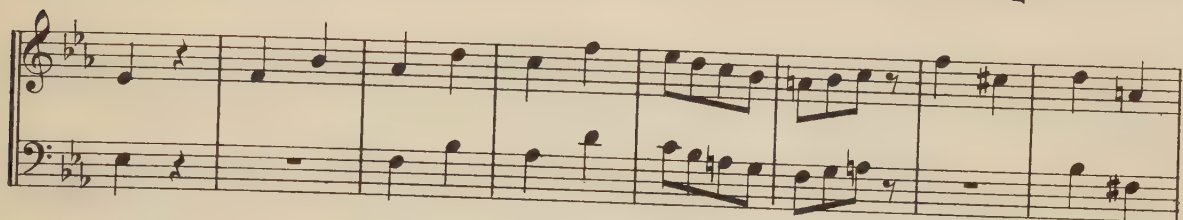
69 Sb - W11



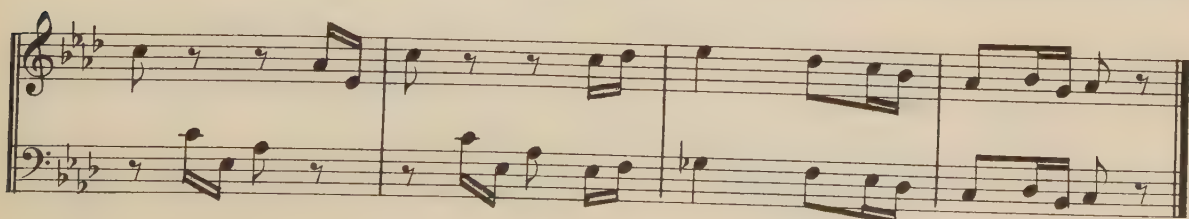
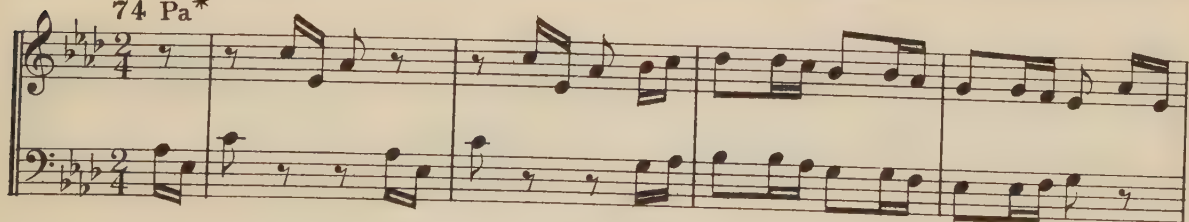
70 Sb - W11



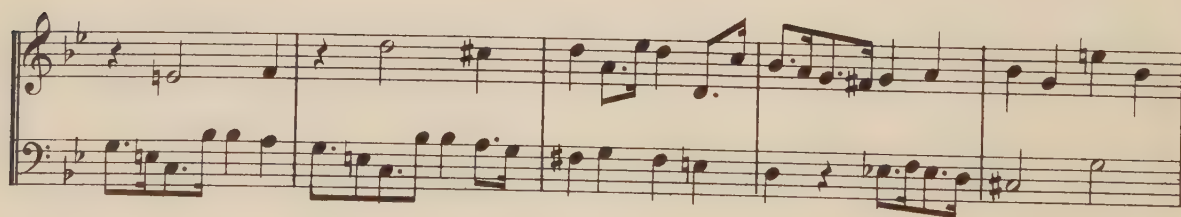
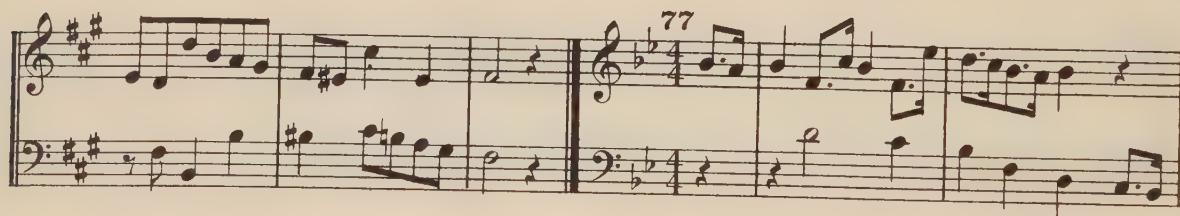
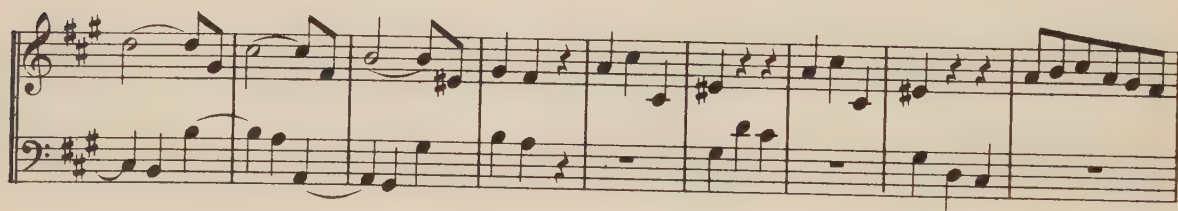
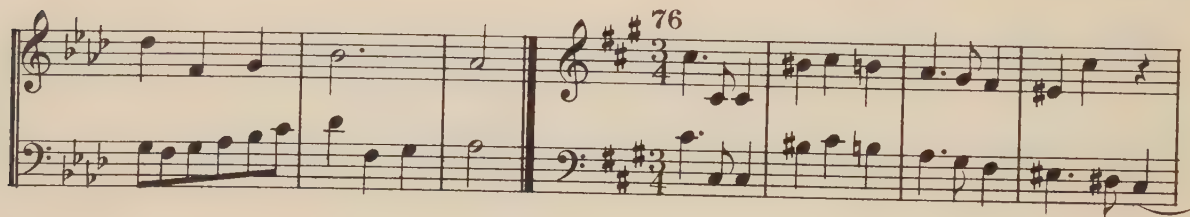
The musical score is written for piano and consists of eight systems. Each system contains a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The piece begins with a treble staff rest in the first measure, followed by a series of eighth and sixteenth notes in both staves. The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing rests. The piece concludes with a final cadence in the eighth system.



74 Pa*



75



Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the ♭ — will be used.

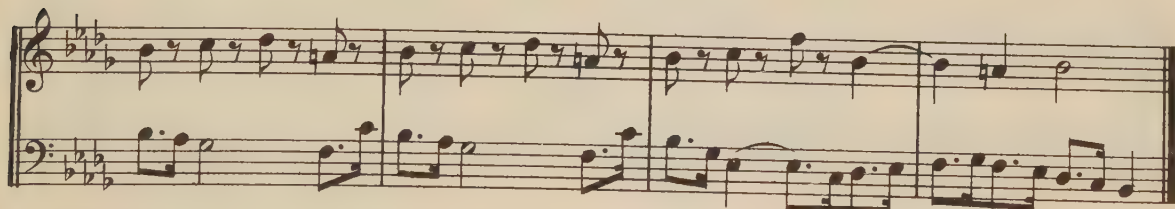
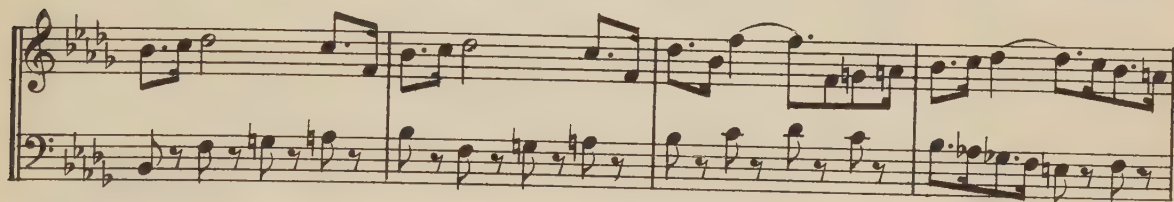
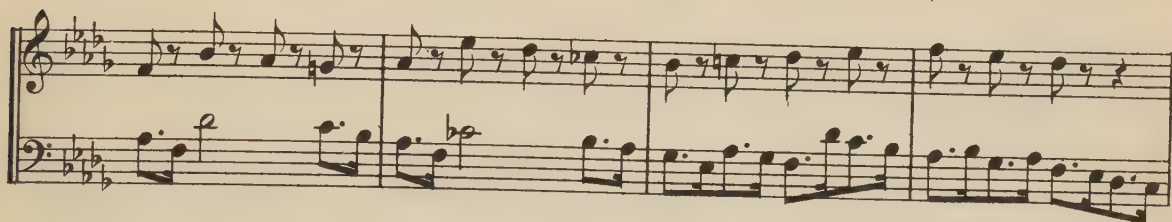
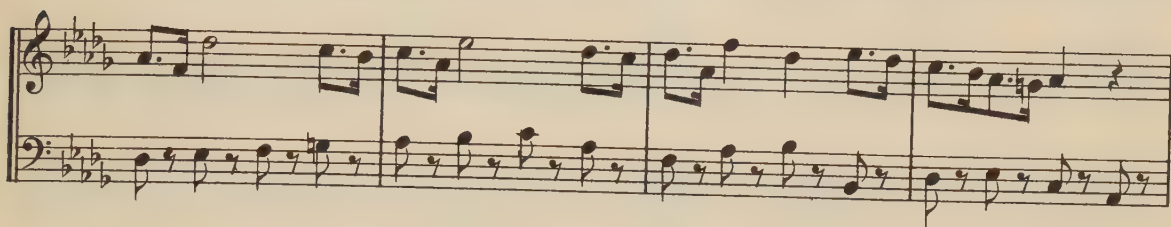
78

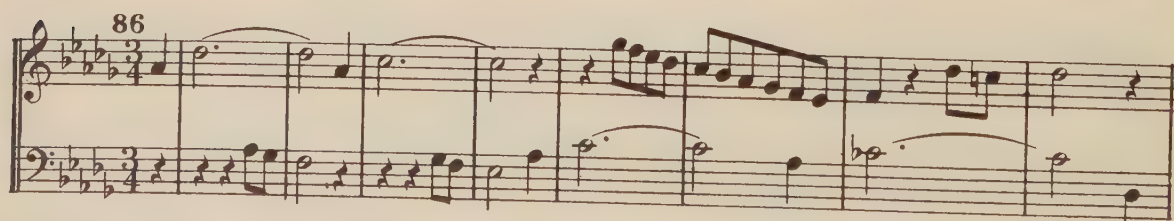
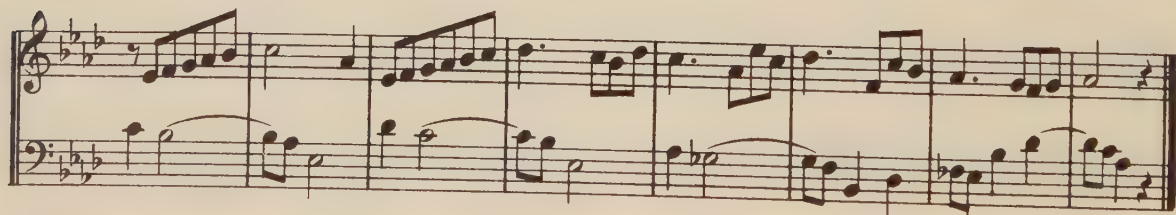
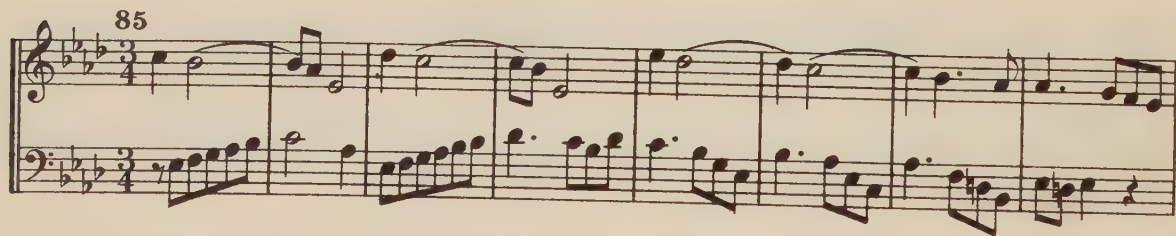
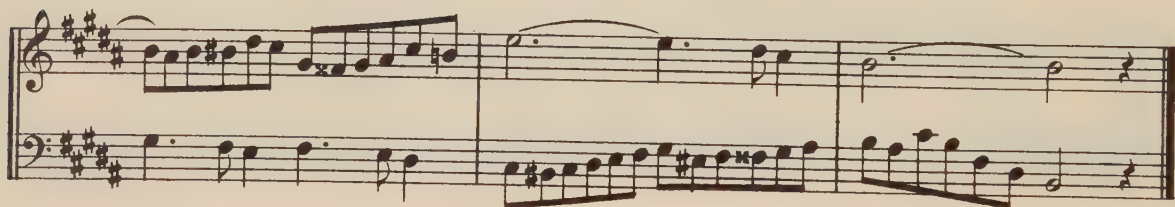
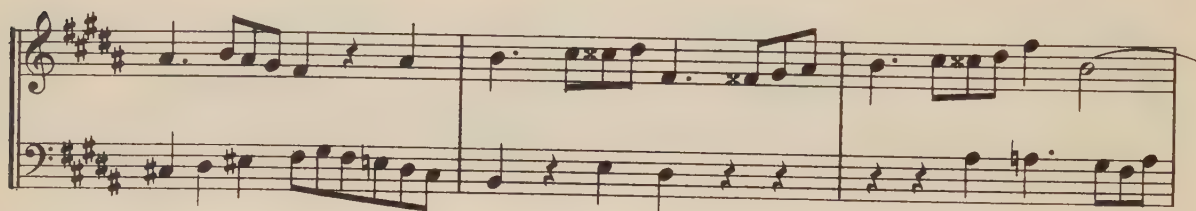
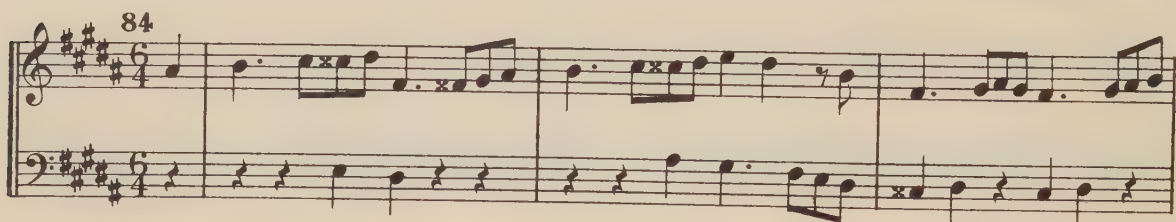
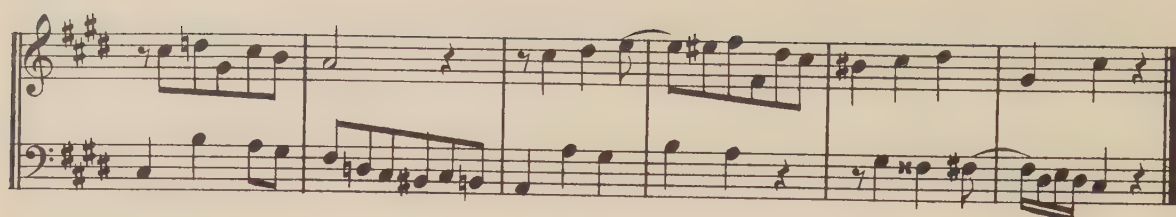
Musical score for measures 78-83. The key signature is G major (one sharp, F#). The time signature is 4/4. The score consists of two staves, treble and bass. Measure 78 starts with a whole rest in the treble and a half note G in the bass. Measures 79-83 contain various eighth and sixteenth note patterns, including triplets in measure 83. Measure 84 ends with a double bar line.

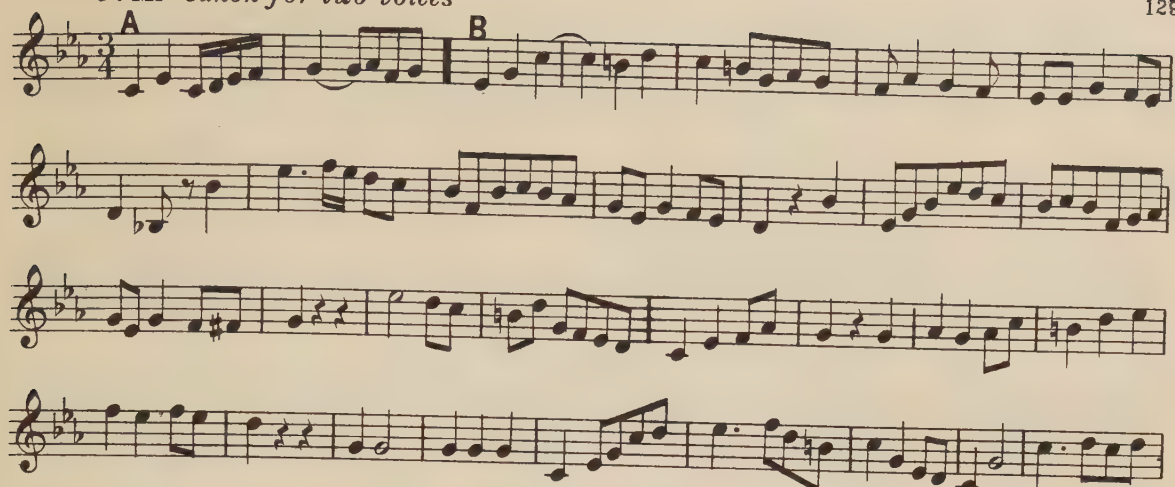
79

Musical score for measures 79-84. The key signature is C major (no sharps or flats). The time signature is common time (C). The score consists of two staves, treble and bass. Measure 79 starts with a whole rest in the treble and a half note C in the bass. Measures 80-84 contain various eighth and sixteenth note patterns. Measure 85 ends with a double bar line.

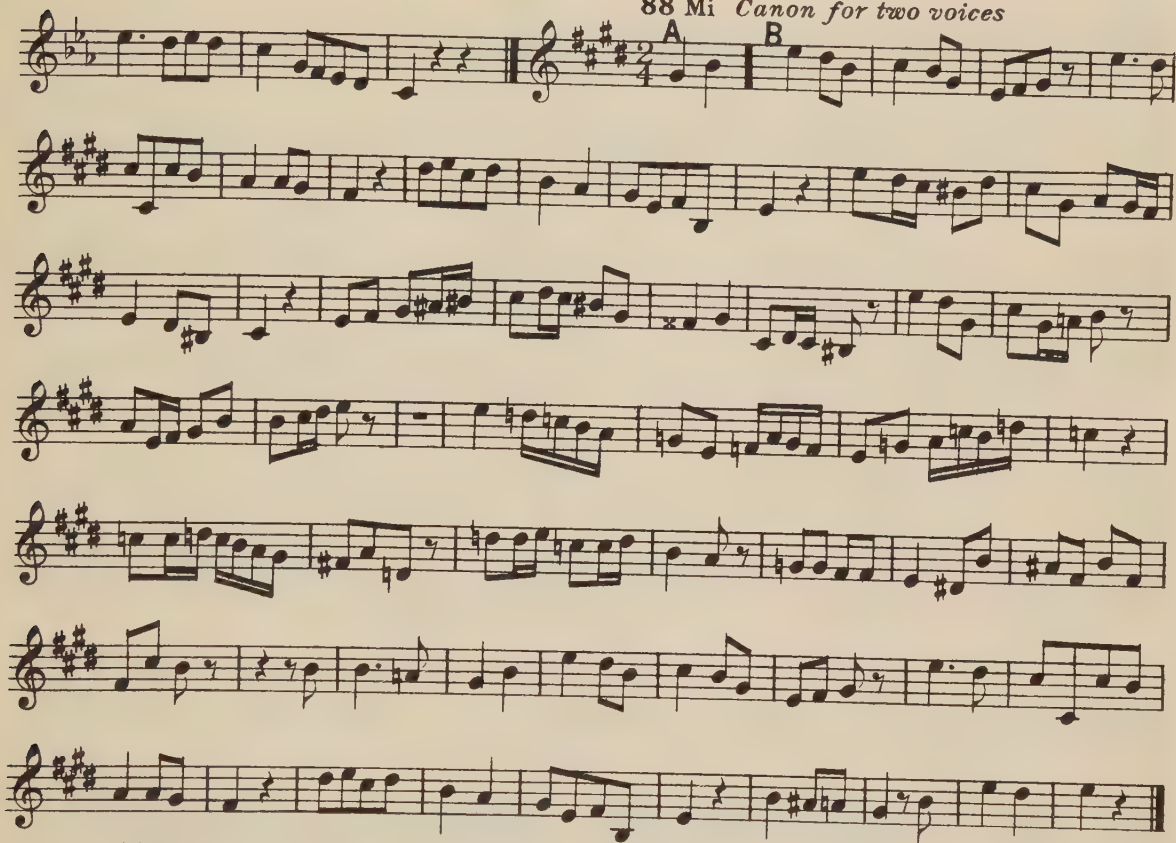
This musical score consists of eight systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The score begins at measure 80 and ends at measure 89. Measure 80 is marked with a large '80' above the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often provides a steady accompaniment with eighth notes. The melody in the treble staff is more complex, with many beamed eighth and sixteenth notes. The score concludes with a double bar line at the end of measure 89.



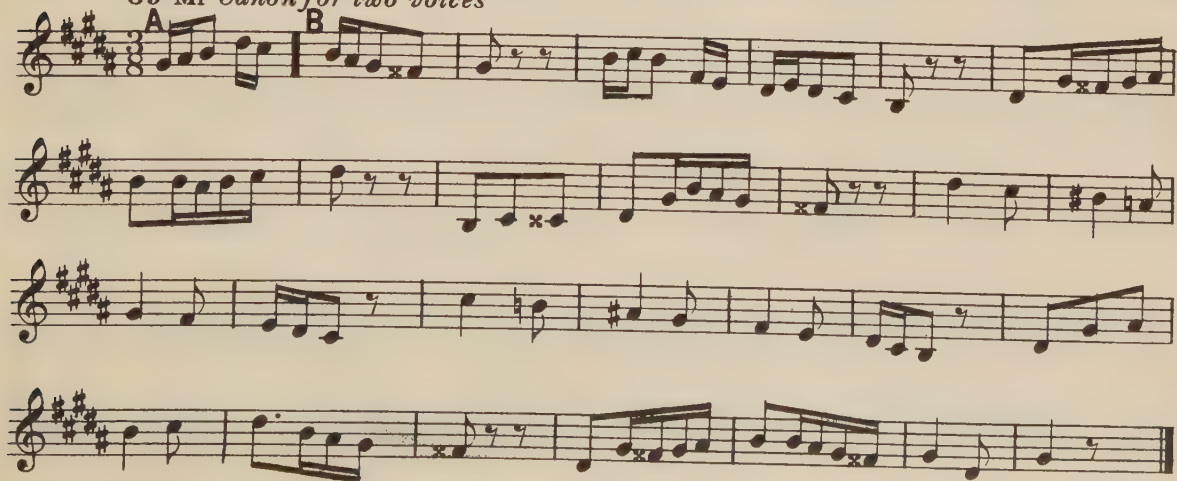




88 Mi Canon for two voices



89 Mi Canon for two voices



90 *Fugue for two voices*

The musical score is written for two voices, likely soprano and bass, in a fugue style. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into eight systems, each with a treble and bass staff. The music is characterized by intricate counterpoint, with frequent use of eighth and sixteenth notes, and various rests. The piece begins with a series of whole and half notes in the bass, followed by a more active melody in the treble. The subsequent systems show a complex interplay of rhythmic patterns and melodic lines, typical of a fugue. The final system concludes with a sustained note in the bass and a final cadence in the treble.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

The image displays a musical score for the 'SEVENTH SERIES' of one-part exercises. The score is organized into 12 numbered exercises, each presented on a single staff. The exercises are as follows:

- Exercise 1:** Treble clef, 4/4 time. Key signature: one sharp (F#). The exercise consists of a single melodic line with various intervals and chromaticism.
- Exercise 2:** Treble clef, 4/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 3:** Treble clef, 3/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 4:** Treble clef, 6/8 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 5:** Treble clef, 4/4 time. Key signature: two sharps (F#, C#). Continuation of the first exercise.
- Exercise 6:** Treble clef, 4/4 time. Key signature: two sharps (F#, C#). Continuation of the first exercise.
- Exercise 7:** Treble clef, 4/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 8:** Treble clef, 4/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 9:** Bass clef, 3/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 10:** Bass clef, 4/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 11:** Bass clef, 3/4 time. Key signature: one sharp (F#). Continuation of the first exercise.
- Exercise 12:** Bass clef, 3/4 time. Key signature: one sharp (F#). Continuation of the first exercise.

The exercises are written in a single melodic line, with various intervals and chromaticism. The key signature for all exercises is one sharp (F#). The time signatures vary: 4/4, 3/4, 6/8, and 3/4.

This musical score page contains measures 13 through 23. Measures 13-15 are in treble clef, 3/4 time, key of D major. Measure 16 is in treble clef, 3/4 time, key of B minor. Measures 17-18 are in treble clef, 4/4 time, key of B minor. Measures 19-20 are in treble clef, 3/8 time, key of D major. Measures 21-23 are in bass clef, 3/4 time, key of B minor. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

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This musical score page contains measures 33 through 40. The notation is as follows:
- Measure 33: Treble clef, key of D major (two sharps), 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Measure 34: Treble clef, key of D major, 3/4 time. Notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Measure 35: Bass clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Measure 36: Bass clef, key of D major, 3/4 time. Notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Measure 37: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Measure 38: Bass clef, key of D major, 3/4 time. Notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Measure 39: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Measure 40: Bass clef, key of D major, 3/4 time. Notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).

41

42

43

44

45

46

47

48

49

The musical score consists of nine systems of staves, each labeled with a measure number from 41 to 49. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various note values (quarter, eighth, and sixteenth notes). Measure 41 is in treble clef, 3/4 time. Measure 42 is in treble and bass clefs, 3/4 time. Measure 43 is in treble clef, 4/4 time. Measure 44 is in bass clef, 4/4 time. Measure 45 is in treble clef, 4/4 time. Measure 46 is in bass clef, 3/4 time. Measure 47 is in treble clef, 3/4 time. Measure 48 is in bass clef, 6/8 time. Measure 49 is in treble clef, 4/4 time. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

50

51

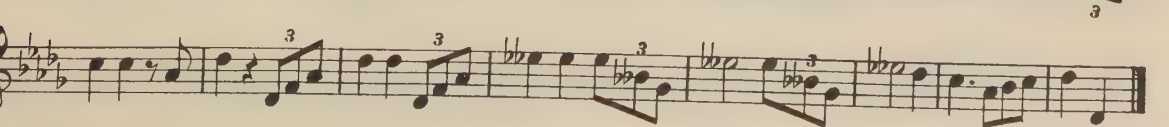
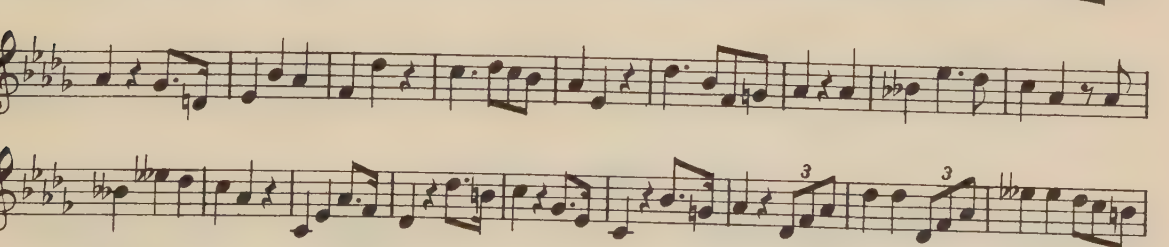
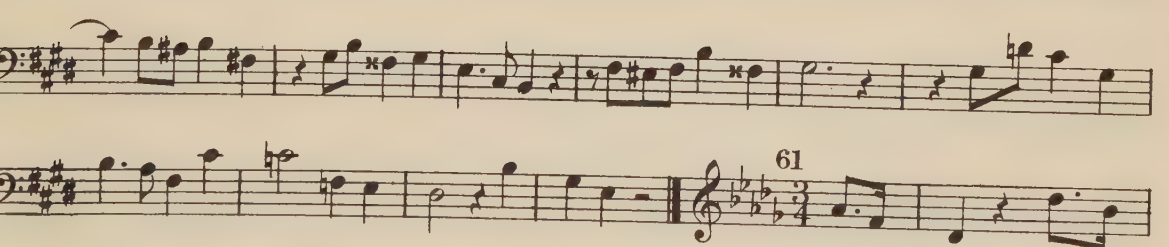
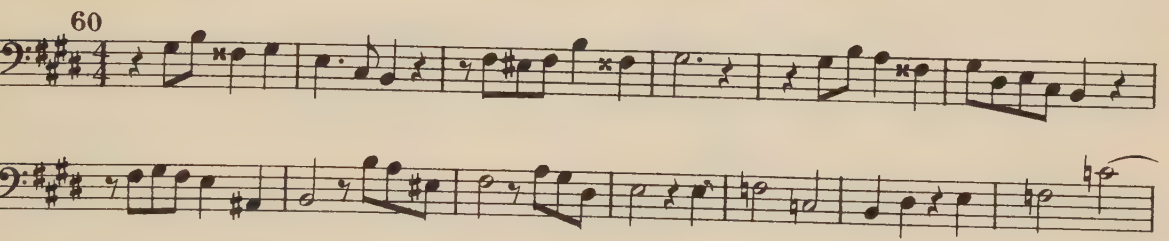
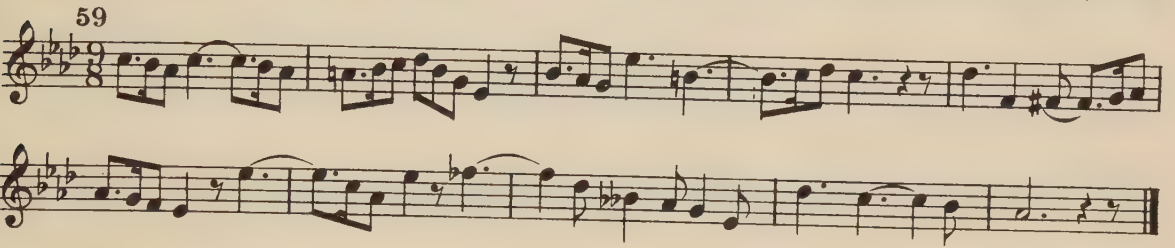
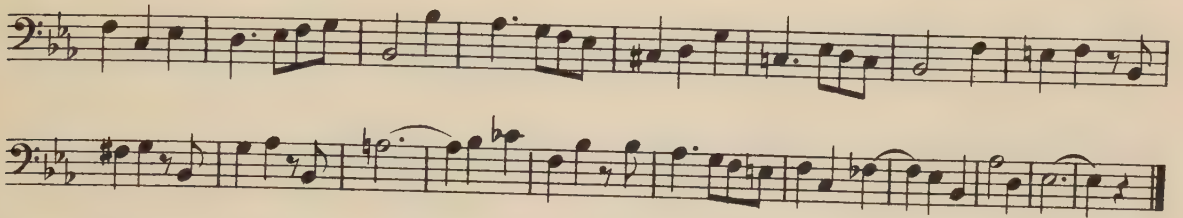
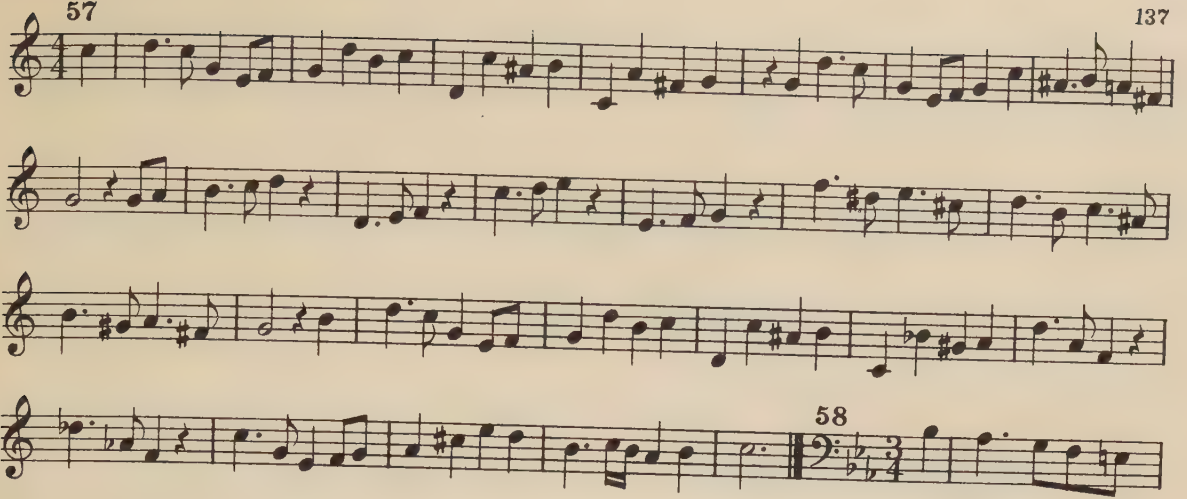
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53

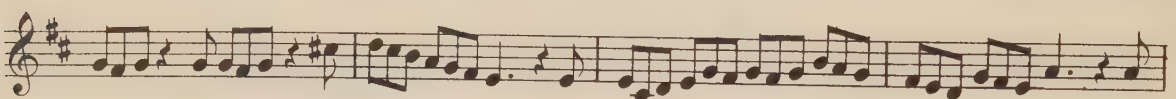
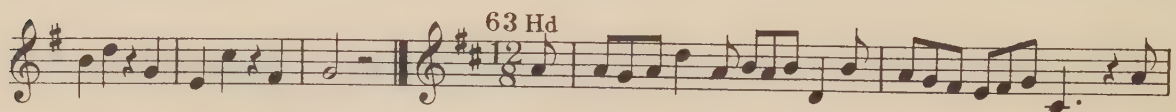
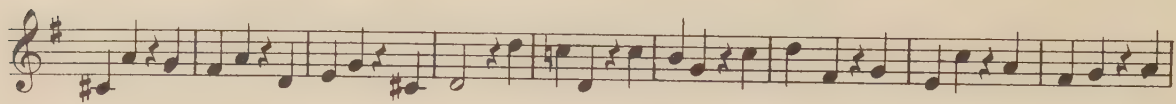
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55

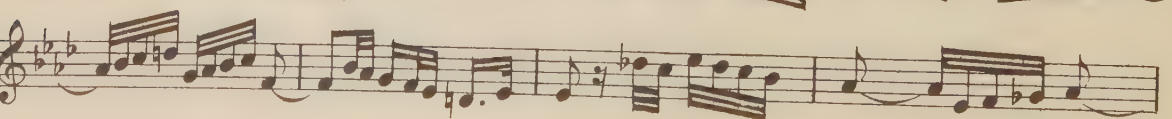
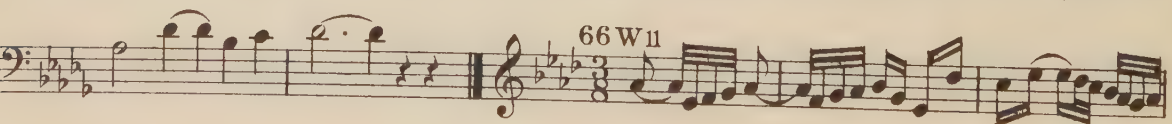
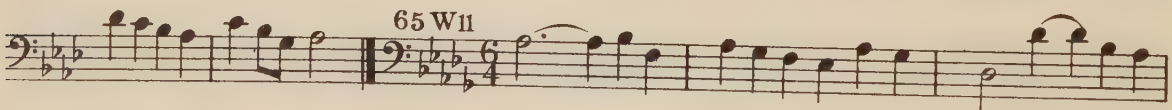
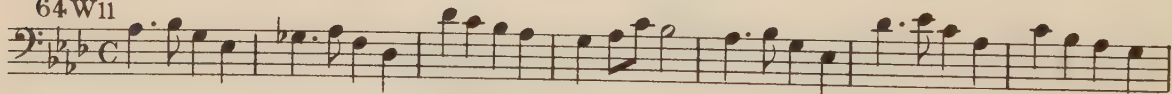
56



62 La*



64 W11



67 La

68 W11

69 W11

70 W11

71 W11

72 W11

Detailed description: This page contains musical notation for measures 67 through 72. The music is written in 3/4 time with a key signature of two flats (B-flat and E-flat). Measures 67-68 are vocal lines in treble clef. Measure 67 begins with a vocal line and a piano accompaniment in the bass clef. Measure 68 continues the vocal line and piano accompaniment. Measures 69-72 are piano accompaniment parts, with measures 69 and 70 in the bass clef and measures 71 and 72 in the treble clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings.

73 W11

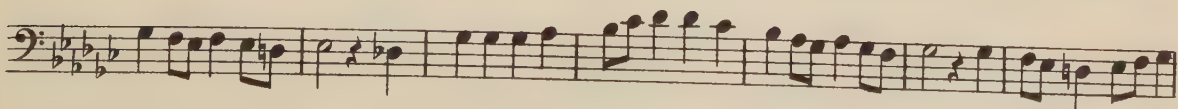
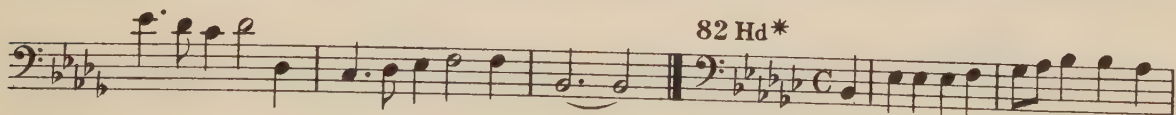
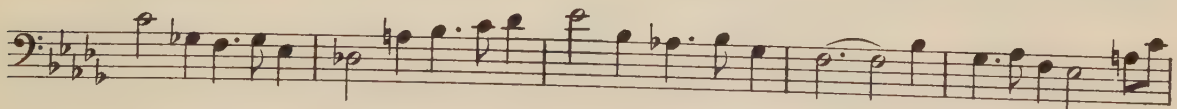
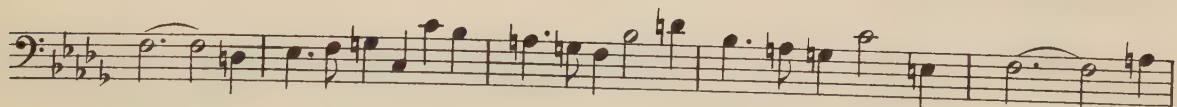
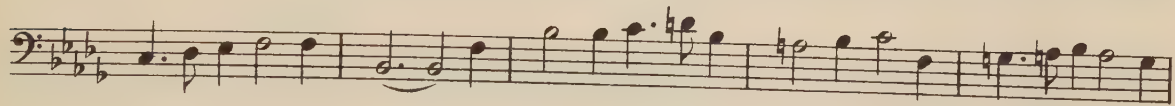
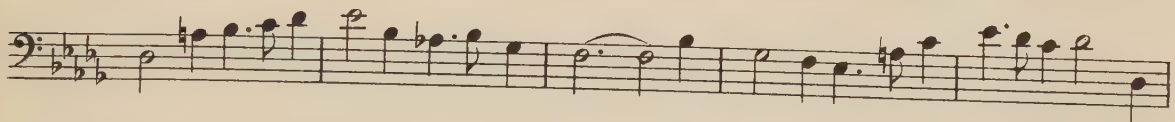
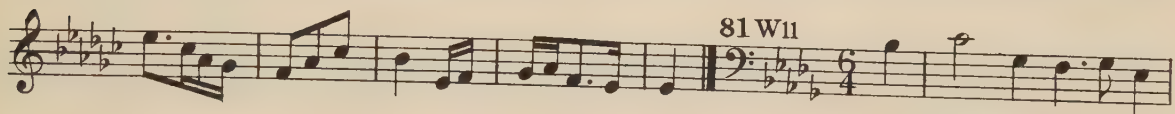
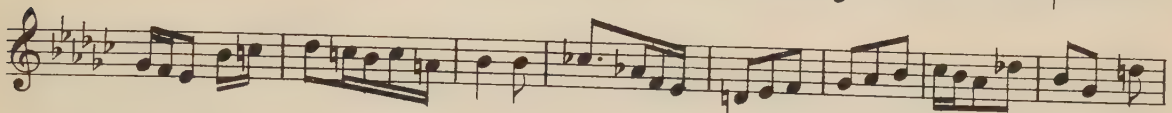
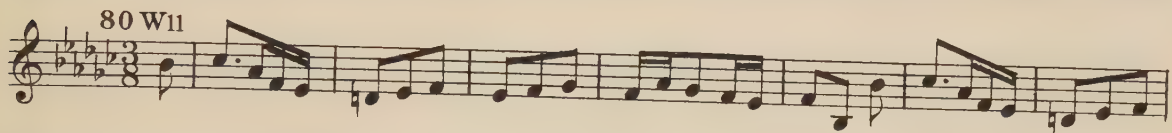
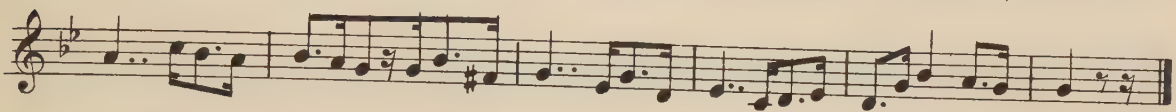
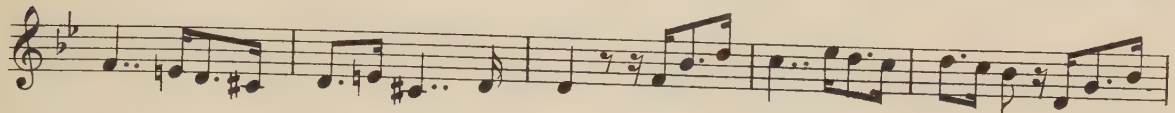
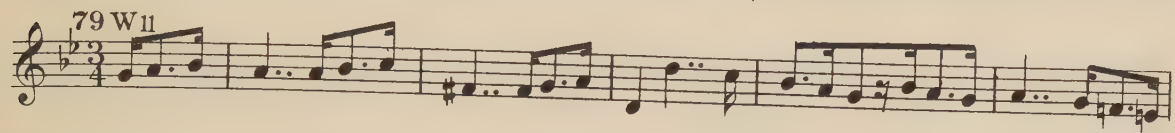
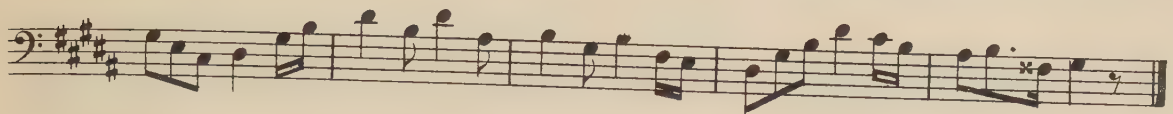
74 W11

75 W11

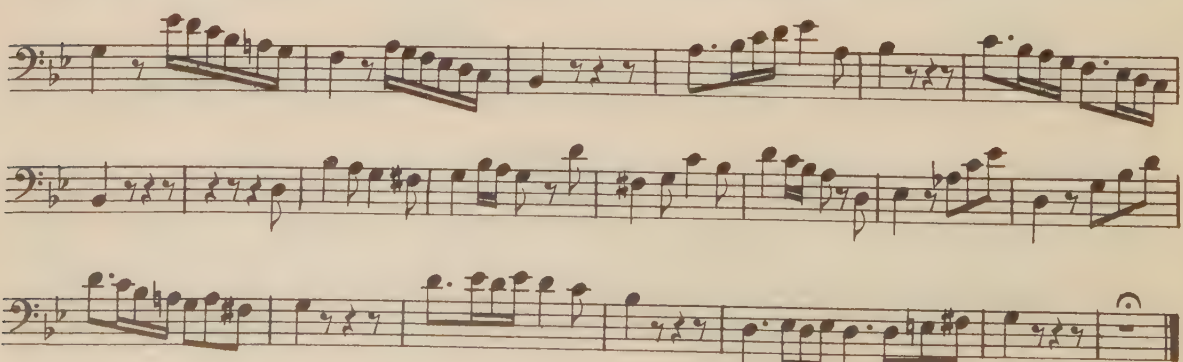
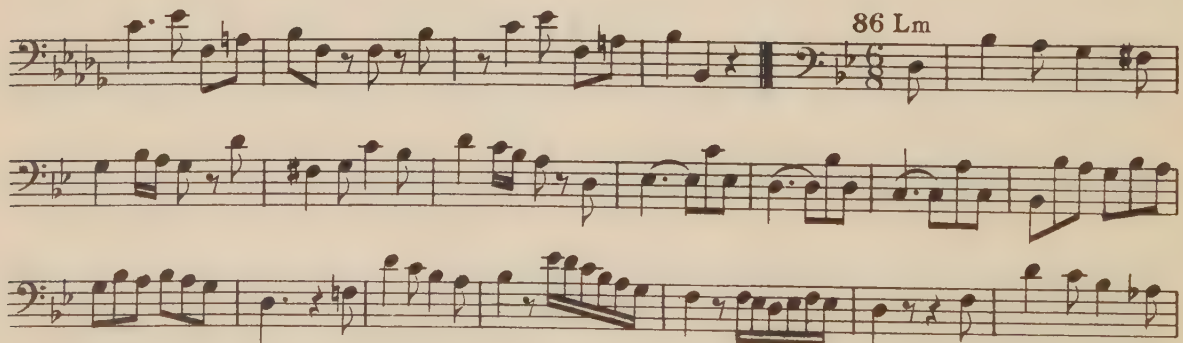
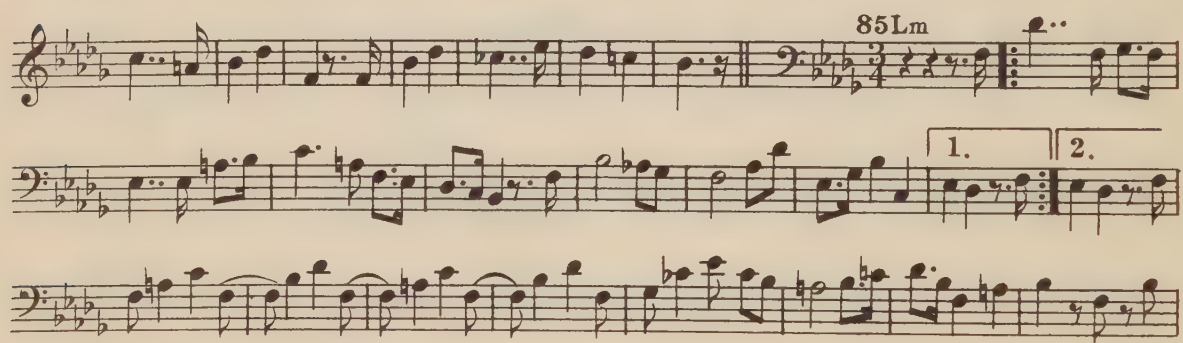
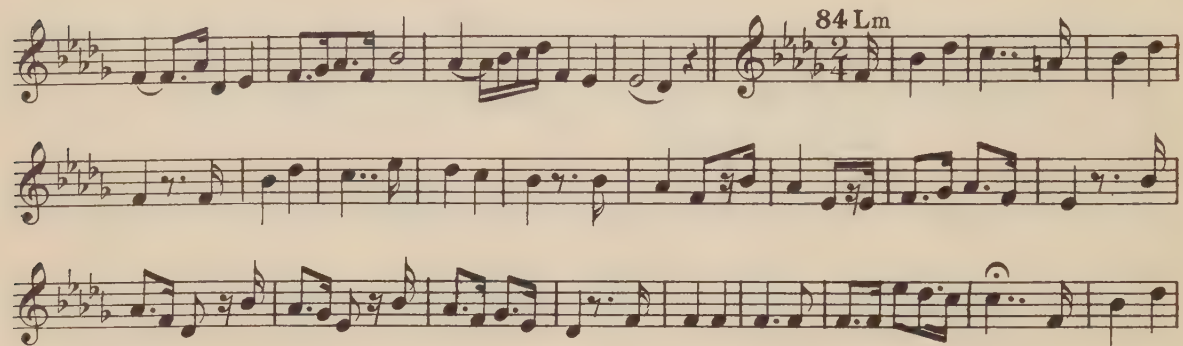
76 W11

77 W11

78 W11



83 Lm



87 Lm

88 Lm 2/4

89 Bh

90 Bh 12/8

91 Bh* 3/8

92 Bb*

Musical score for exercise 92 in B-flat major, 8/8 time. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a time signature of 8/8. The music is written in a single melodic line. The first staff contains a repeat sign followed by a series of eighth and sixteenth notes. The second staff has two first endings, marked '1.' and '2.', which lead to different parts of the melody. The subsequent staves continue the melodic development with various rhythmic patterns, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a final cadence on the twelfth staff.

93 Bb*

Musical score for exercise 93 in B-flat major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a time signature of 4/4. The music is written in a single melodic line. The first staff contains a series of eighth and sixteenth notes, followed by a half note. The second staff continues the melodic development with various rhythmic patterns, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a final cadence on the second staff.

94 95 96 97 98 99 100 101 102 103 104 105 106

This musical score page contains measures 94 through 106. The notation is arranged in pairs of staves (treble and bass clef) for each measure. The key signature changes from two flats (B-flat, E-flat) to one flat (B-flat) at measure 96, and then to no sharps or flats (C major) at measure 100. The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 94 starts with a treble staff and continues with a bass staff. Measures 95-96, 97-98, 99-100, 101-102, 103-104, and 105-106 each consist of a treble staff followed by a bass staff. Measure 100 is the only measure on the page with a single staff, which is a treble clef. The page number 145 is located in the top right corner.

107 108 109 110 111 112 113 114 115 116 117

The musical score is written for piano and consists of ten systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature changes from B-flat major to D major. The measures are numbered 107 through 117.

This musical score page contains measures 118 through 124. The notation is as follows:

- Measure 118:** Treble clef, 4/4 time, key of B-flat major. It begins with a half rest followed by a half note G4, then a series of eighth and sixteenth notes.
- Measure 119:** Treble clef, 4/4 time, key of B-flat major. It continues the melodic line from measure 118.
- Measure 120:** Treble clef, 4/4 time, key of B-flat major. It features a half note G4, a half note F4, and a half note E4.
- Measure 121:** Treble clef, 4/4 time, key of B-flat major. It continues the melodic line.
- Measure 122:** Treble clef, 4/4 time, key of B-flat major. It features a half note G4, a half note F4, and a half note E4.
- Measure 123:** Treble clef, 4/4 time, key of B-flat major. It features a half note G4, a half note F4, and a half note E4.
- Measure 124:** Treble clef, 4/4 time, key of B-flat major. It features a half note G4, a half note F4, and a half note E4.

The score is written in a single system with a key signature of two flats (B-flat major) and a time signature of 4/4. The notation includes various note values, rests, and bar lines.

125

126

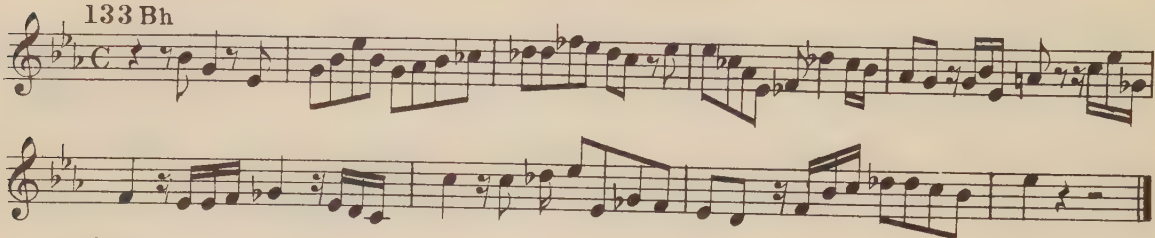
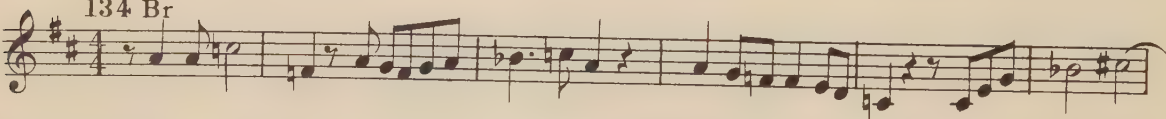
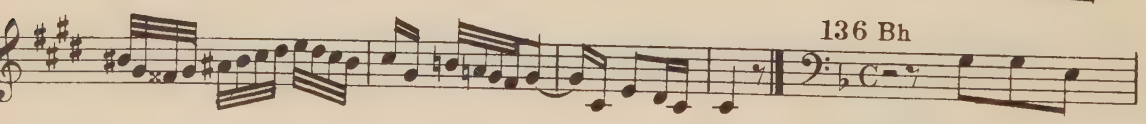
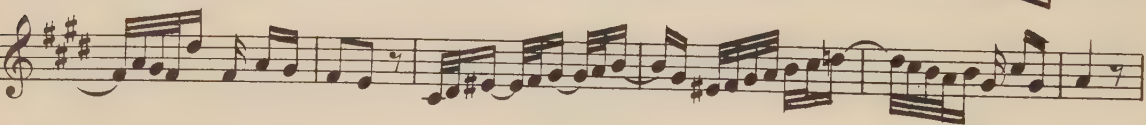
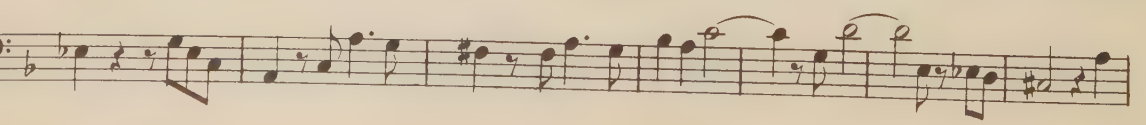
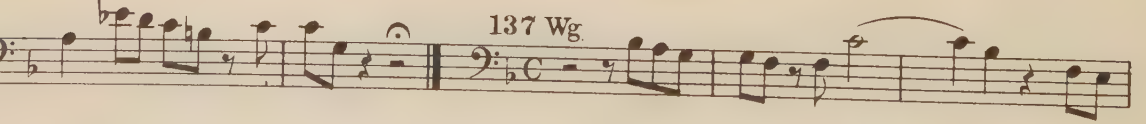
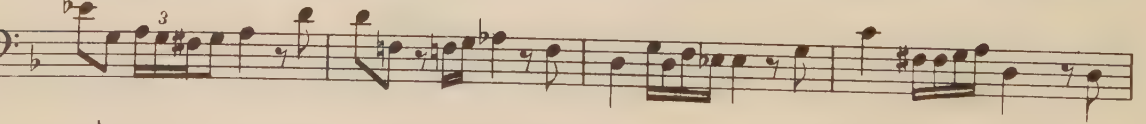
127

128 Bb

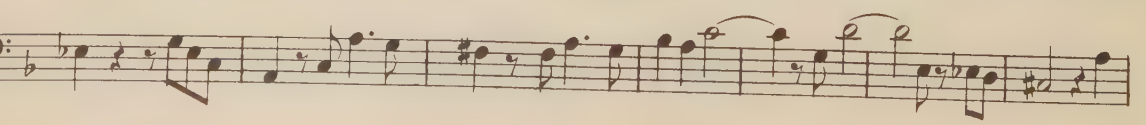
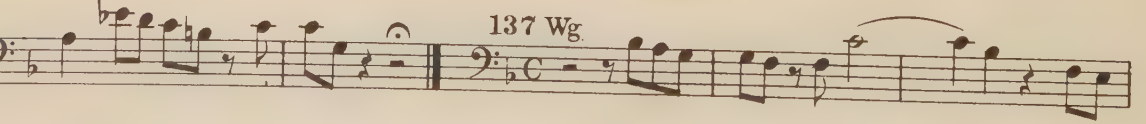
129 Br

130 Bb

131 Bb

132 B \sharp 133 B \flat 134 B \flat 135 B \sharp *136 B \flat 

137 Wg



EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

The musical score consists of six systems, each with a treble and bass staff. The first system is marked with a '1' and a key signature of one sharp (F#). The second system is marked with a '2' and a key signature of one sharp. The third system is marked with a '3' and a key signature of two flats (Bb, Eb). The fourth, fifth, and sixth systems continue the exercises in the same key signature. The notation includes various note values, rests, and accidentals, with some notes beamed together to indicate specific rhythmic figures.

This page of musical notation contains eight systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and one flat (Bb). The time signature is 4/4 for the first two systems, 5/4 for the third system, and 2/4 for the remaining five systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system is marked with a '4' above the treble clef. The third system is marked with a '5' above the treble clef. The sixth system is marked with a '6' above the treble clef. The notation is written in a clear, professional style, typical of a musical score.

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a variety of key signatures and time signatures, including 3/8, 3/4, and 4/4. The notation includes notes, rests, and dynamic markings. The first system is in 3/8 time with a key signature of two sharps (F# and C#). The second system is in 3/8 time with a key signature of two sharps. The third system is in 3/8 time with a key signature of two sharps. The fourth system is in 3/4 time with a key signature of two flats (Bb and Eb). The fifth system is in 3/4 time with a key signature of two flats. The sixth system is in 3/4 time with a key signature of two flats. The seventh system is in 3/4 time with a key signature of two flats. The eighth system is in 4/4 time with a key signature of two flats. The notation includes notes, rests, and dynamic markings.

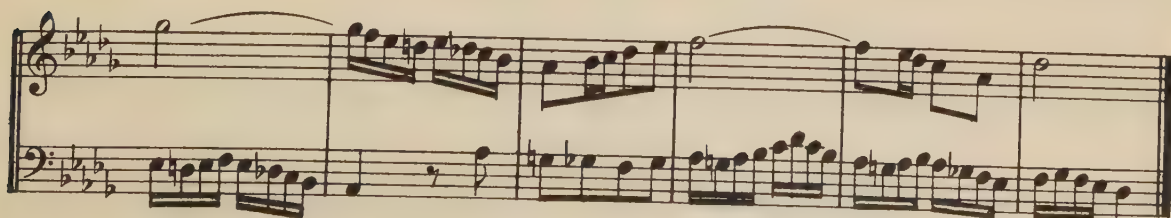
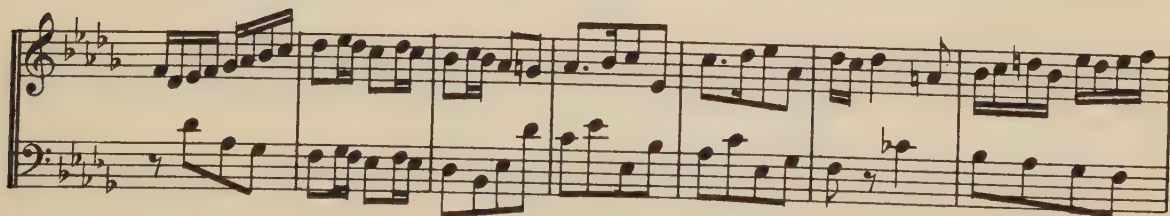
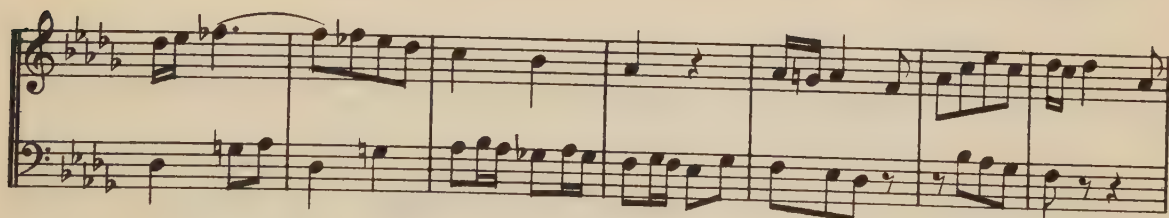
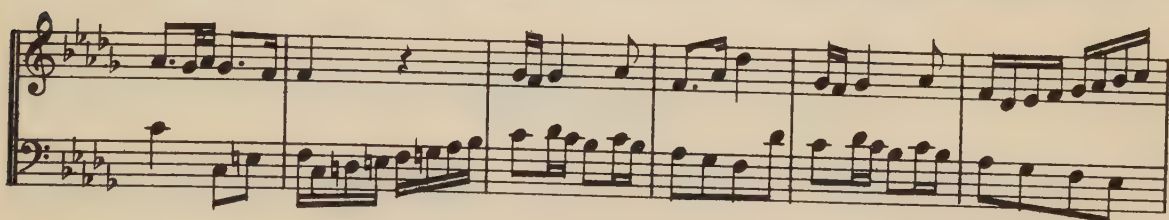
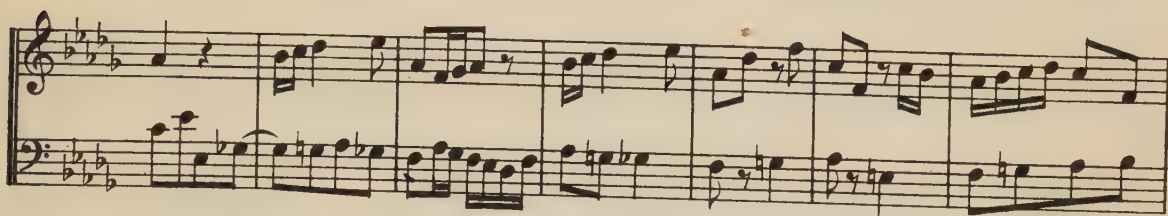
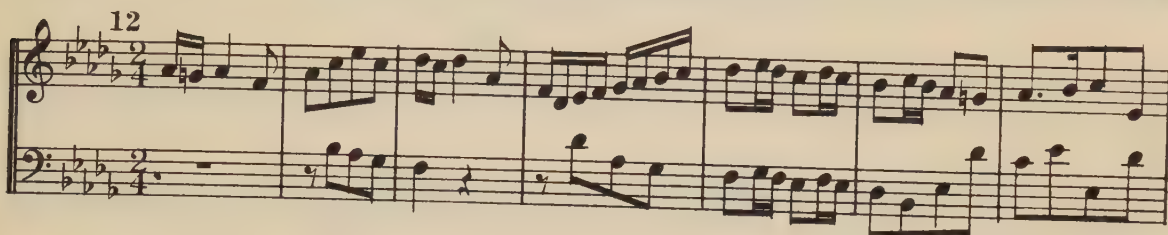
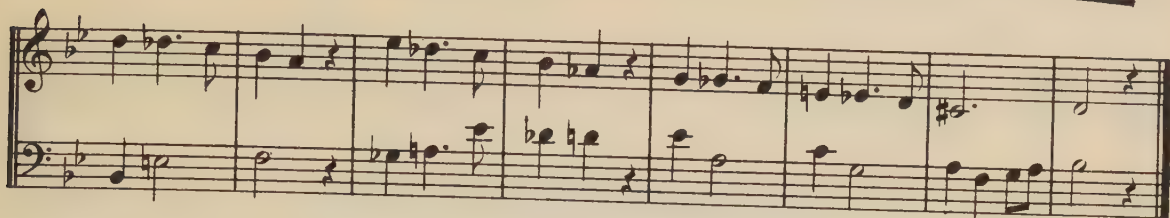
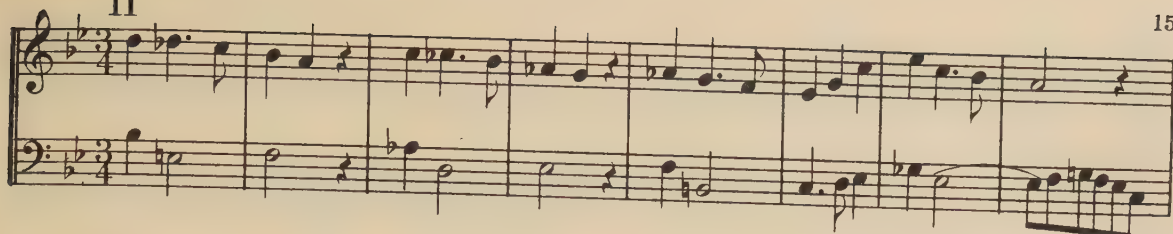
This page contains eight systems of musical notation, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature changes from one system to the next, starting with one flat and moving through two, three, and four sharps. The time signature is 6/8 in the third system and remains there for the rest of the page. There are several triplets and a double bar line with a repeat sign. The page number 154 is in the top left corner.

10

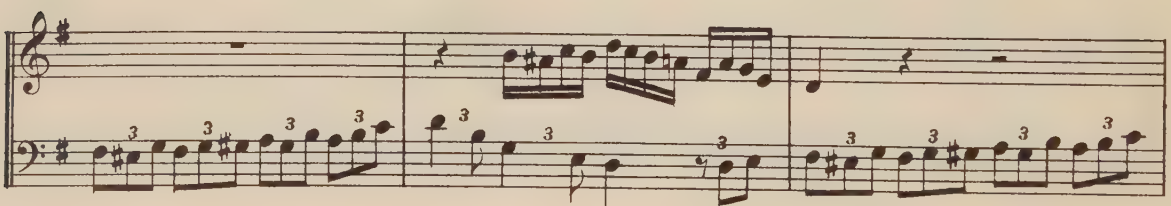
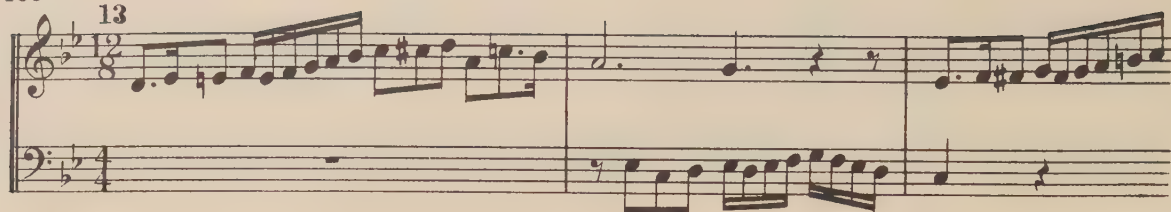
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3

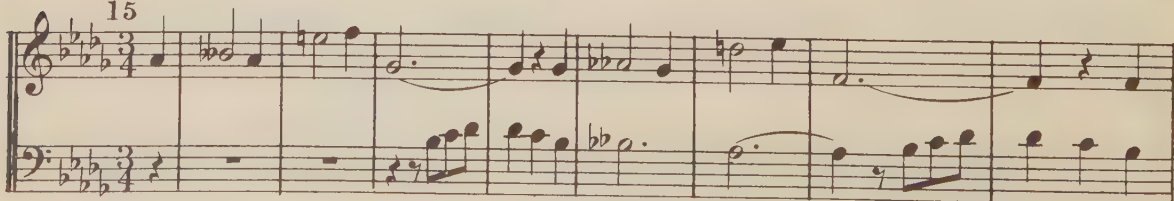
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13



15



16

17

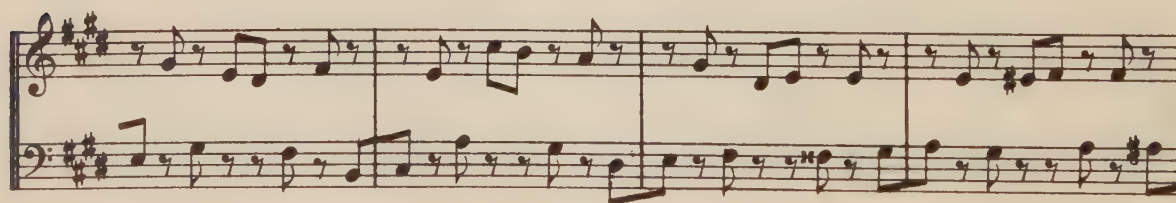
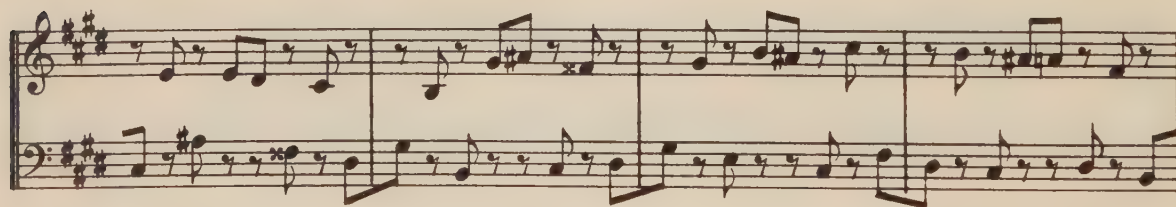
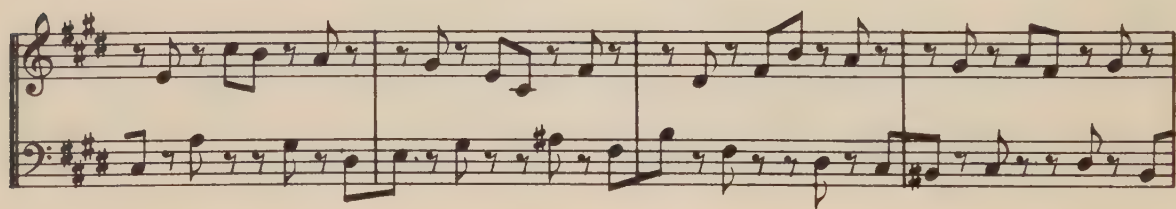
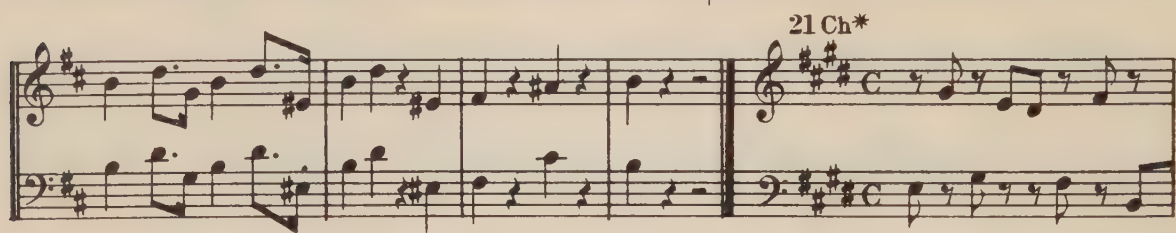
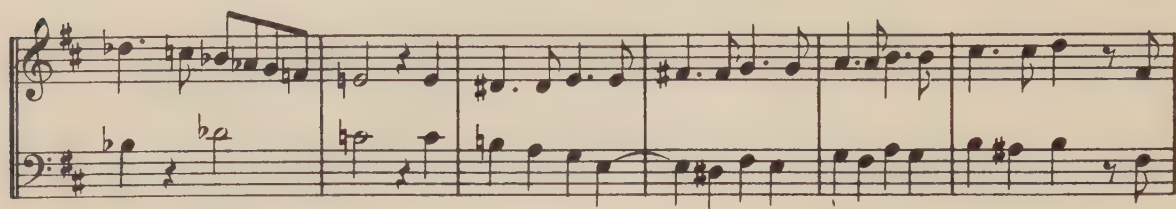
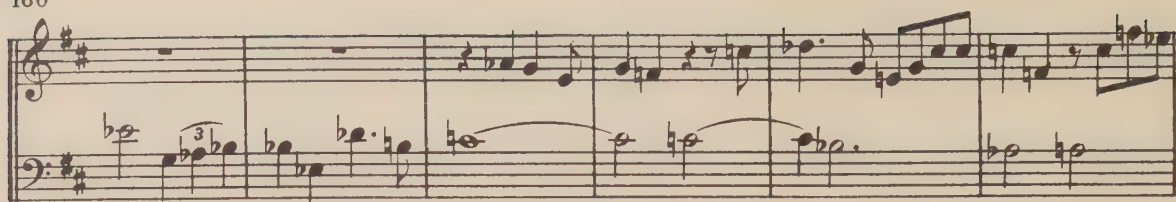
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This page contains eight systems of musical notation, each consisting of a treble and bass staff. The key signature is one sharp (F#) for the first five systems and one flat (Bb) for the last three. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line with a repeat sign is present at the beginning of the sixth system. The number 18 is written above the first staff of the sixth system. The notation is written in a clear, professional style, typical of a musical score.

19

20

3



21 Ch*

MELODIA - BOOK IV

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn
Thy name

through - out the world. Springs up at

God's com-mand. Af-fright-ed fled Hells spi - rits black in throngs

Down they sink in the deep a - byss To end - less night.

3 Mz
Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a - sund-er, Till its

wrath a might-ier thunder Hurl an - ni - hi - la - tion down. Hurl an - ni - hi -

4 Hd
la - tion down. A - - - men, A - - - men, A - - -

5 Mz
- men. A - men, A - men, A - men, A - men. Since I'm my - self, Sirs,

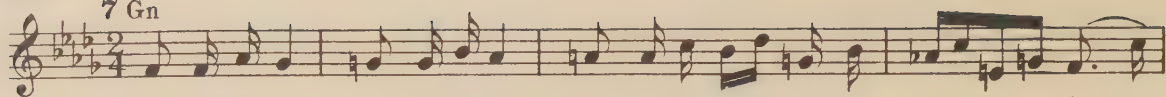
And not an - oth - er Spare me my lit - tle life To grow more

wise. Spare me my lit - tle life To grow more wise, To grow more wise, To grow more wise!

6 Mz
Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

7 Gn

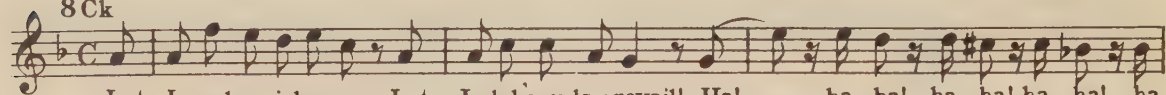


Let me but sit co - zy and dry Un - der the trees with my daugh - ter,

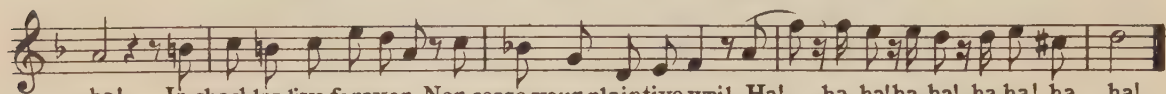


And while raft and boat travel by I drink to the folk on the wa - ter!

8 Ck

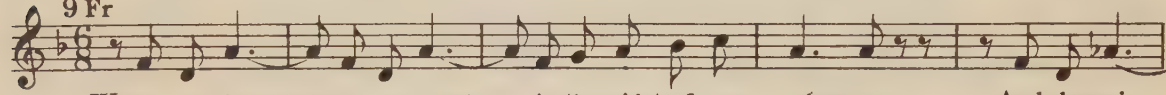


Let Israel perish never, Let Judah's gods prevail! Ha! — ha ha! ha ha! ha ha! ha

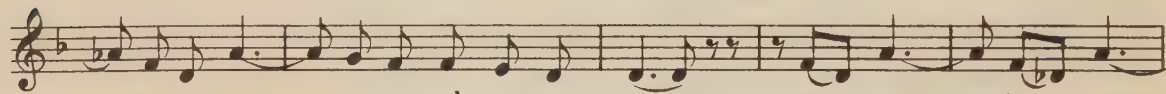


ha! In shackles live forever, Nor cease your plaintive wail. Ha! ha ha! ha ha! ha ha! ha!

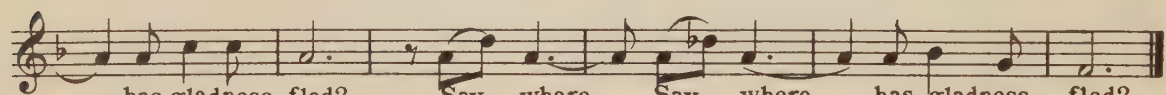
9 Fr



When our hearts are op-pest — in the midst of our pleasure, And despair



— without meas - ure Has fill'd us with dread; Say, where, Say, where

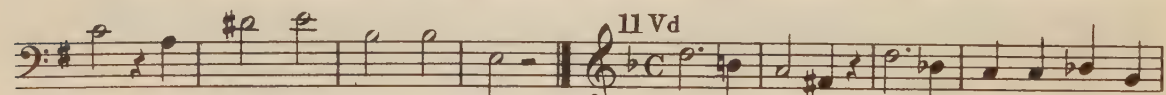


has gladness fled? Say, where, Say, where has gladness fled?

10 Mn



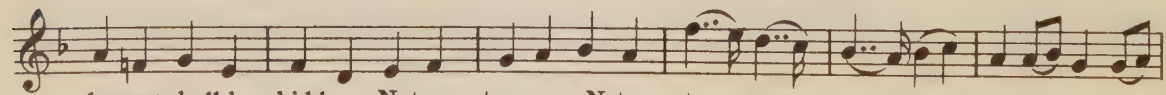
Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's



brook, and there let them be slain.

11 Vd

Not a trespass go un-smit-ten; Nothing



longer shall be hidden, Not a trespass, Not a tres - pass go — un - smitten, go un -

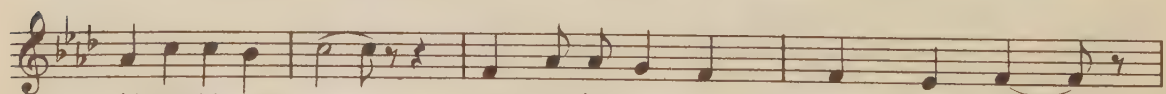


smitten, Not a tres-pass, not a tres - pass go un - smit - - - ten.

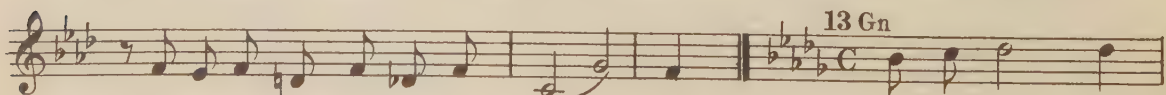
12 Gn



This rare cup so ten-der-ly cherish'd, This rare cup so ten-der-ly cherish'd, Aye at his



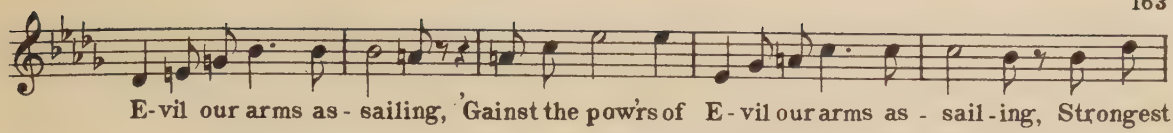
side the king did keep. And ev-'ry time it touch'd his lip, —



He wept and thought of her long per - ish'd.

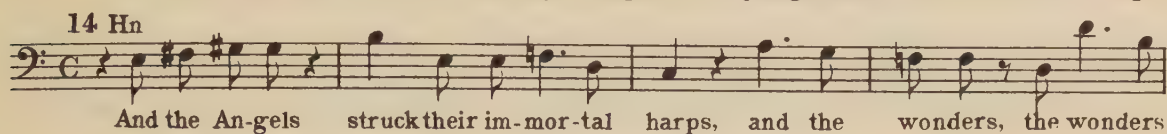
13 Gn

'Gainst the pow'rs of



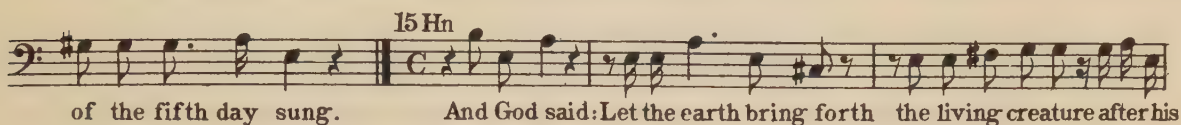
E-vil our arms as - sailing, 'Gainst the pow'rs of E-vil our arms as - sail-ing, Strongest
earthly might must be un-a-vail-ing Strongest earthly might must be un-a-vail ing!

14 Hn

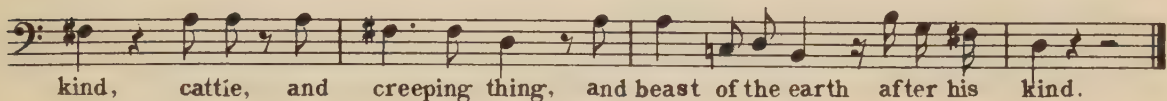


And the An-gels struck their im-mor-tal harps, and the wonders, the wonders

15 Hn

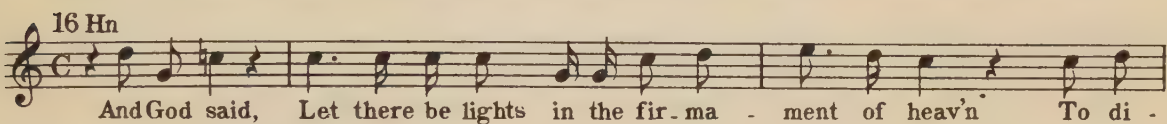


of the fifth day sung. And God said: Let the earth bring forth the living creature after his

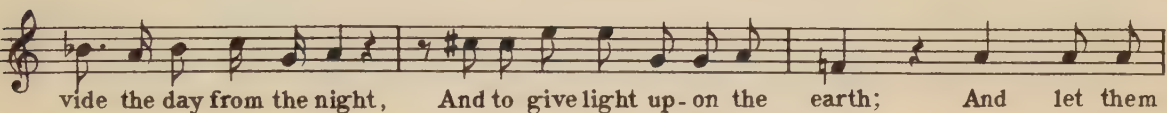


kind, cattie, and creeping thing, and beast of the earth after his kind.

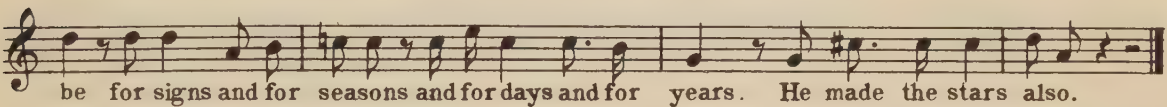
16 Hn



And God said, Let there be lights in the fir-ma - ment of heav'n To di -




vide the day from the night, And to give light up-on the earth; And let them

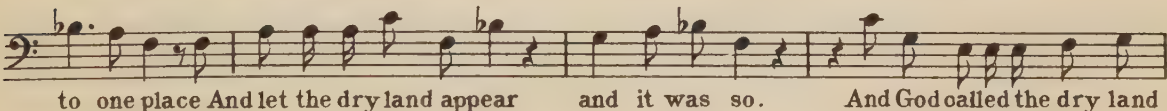


be for signs and for seasons and for days and for years. He made the stars also.


17 Hn



And God said, Let the wa-ters under the heavens be gath-er - ed to-geth - er un -

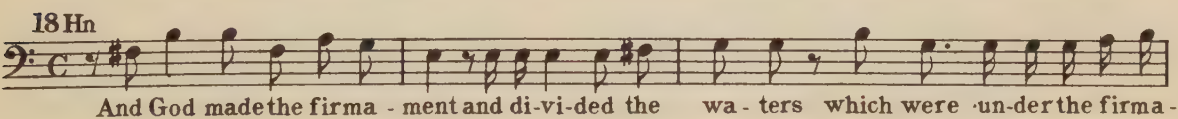


to one place And let the dry land appear and it was so. And God called the dry land



earth, and the gathering of waters called He seas, And God saw that it was good.

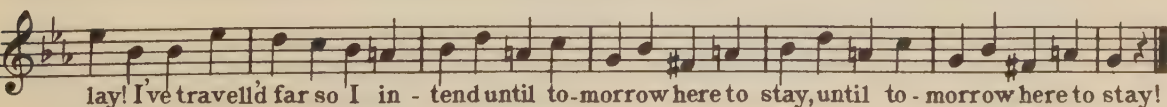
18 Hn



And God made the firma - ment and di-vi-ded the wa - ters which were un-der the firma -



ment, from the waters which were above the firmament, And it was so. I'll make some de -



lay! I've travell'd far so I in - tend until to-morrow here to stay, until to - morrow here to stay!

20 Rs

Ei - a Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac

21 Hd

ut te - - - cum la - - ge - am. He trusted in

God that He would de - liver Him; let Him de - liver Him, if He de - light in Him,

if He delight in Him let Him, deliver Him if He delight in Him, if He delight in

22 Hd

Him, if He delight in Him. And with His stripes we are heal - - -

- - - ed are heal - - - ed, - - - are heal - - -

23 Rs

- - - ed - - - are heal - - - ed. A - - -

- - - men, A - - - men,

A - - - men, A - - - men, A - - -

men, in sem pi - ter - na sae - cu - la. a - - -

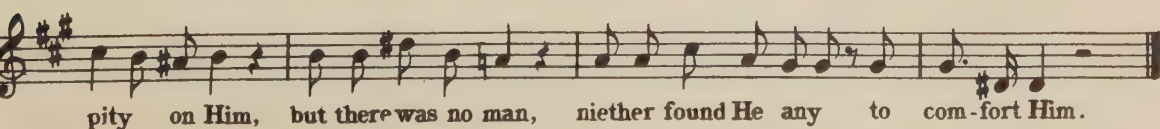
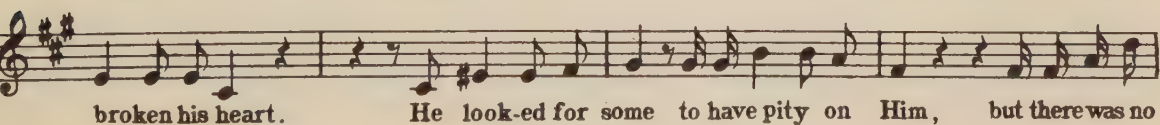
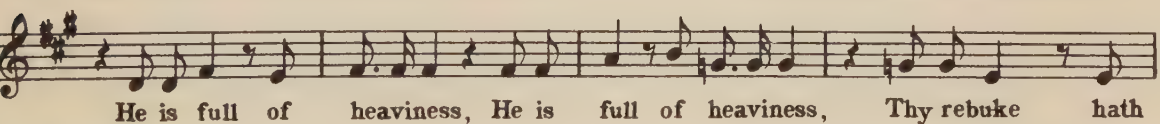
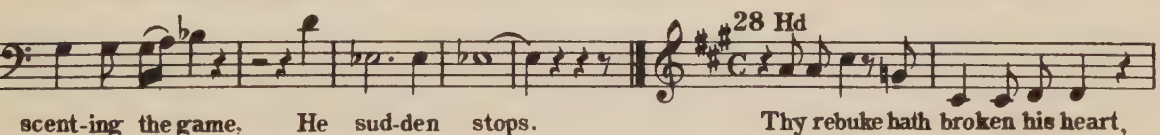
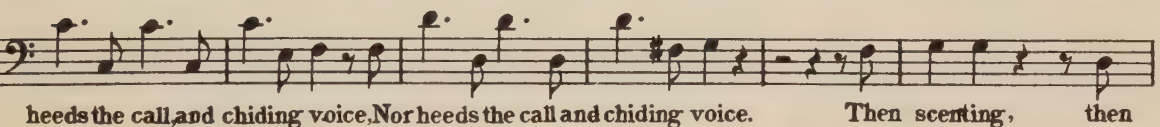
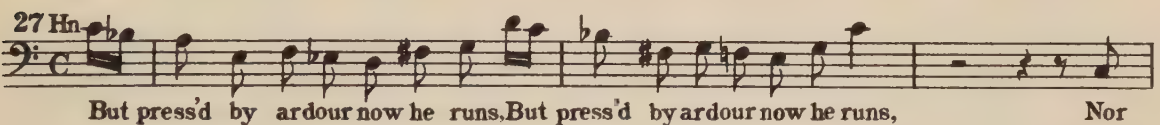
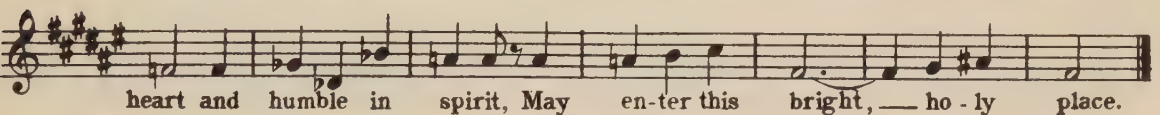
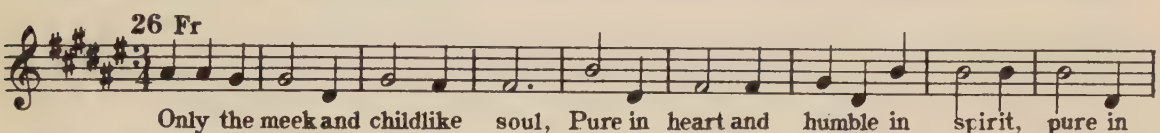
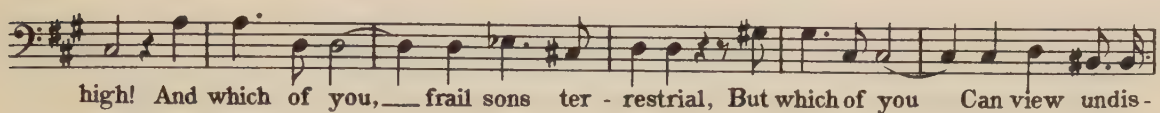
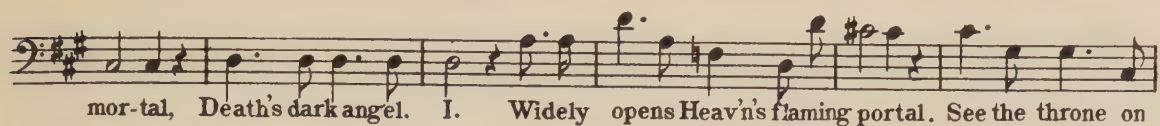
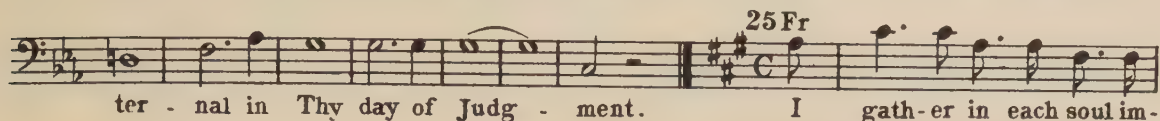
men, a - men, a - men, a - men, a - - - men, a - - - men.

24 Vd

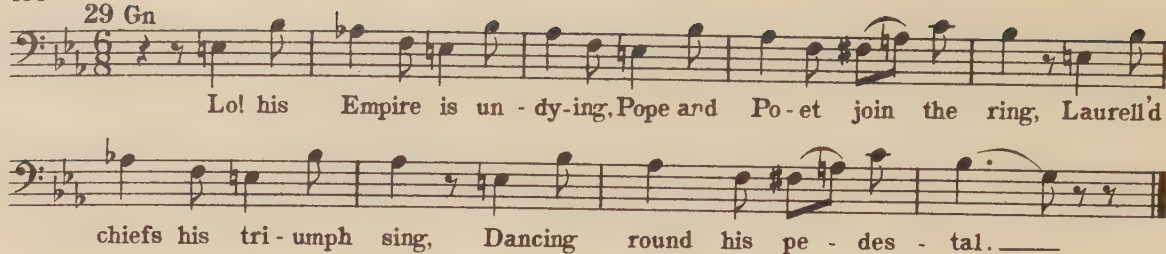
When thou shalt come in the midst of fire to judge the world, When Thou shalt come

in the midst of fire to judge the world, in the midst of fire to judge, in the midst of

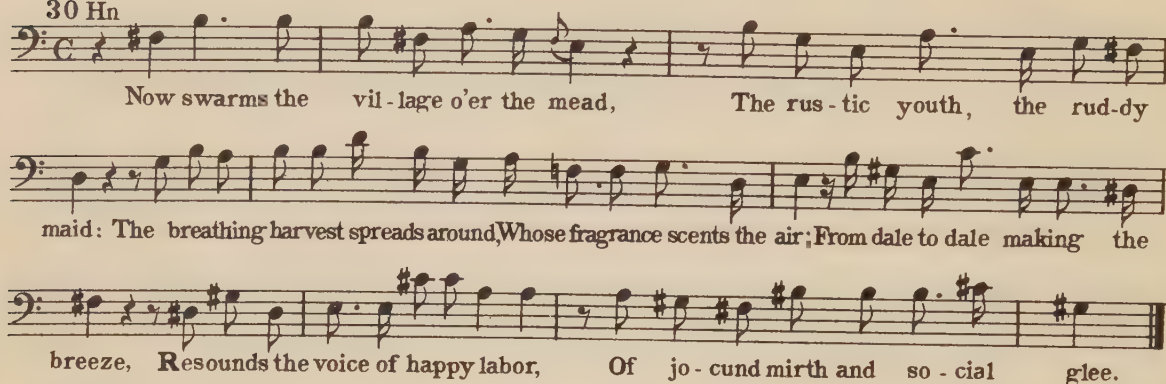
fire to judge, yea, to judge the world, O Lord God, O Lord God, de - liv - er me, O



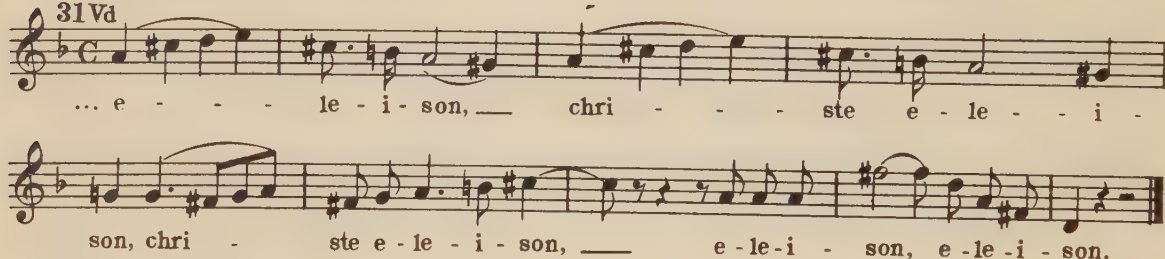
29 Gn



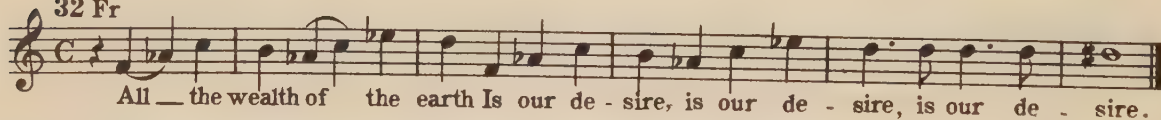
30 Hn



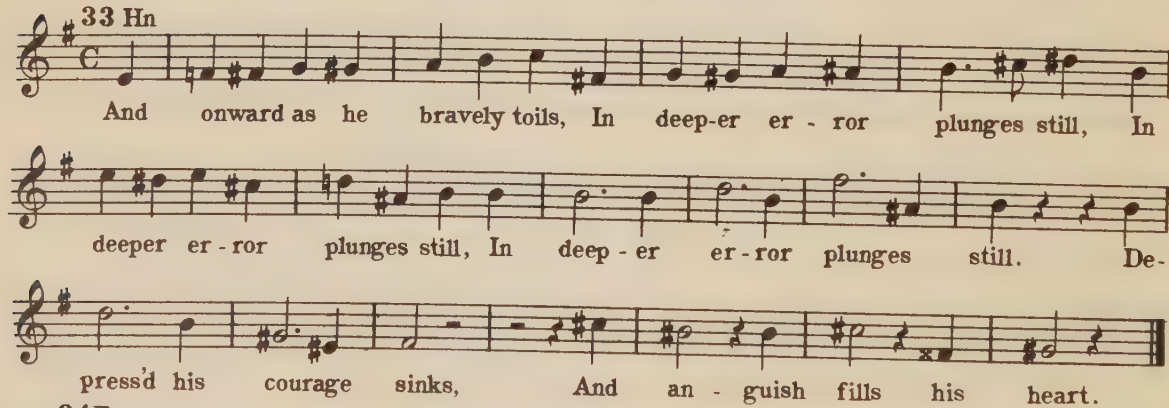
31 Va



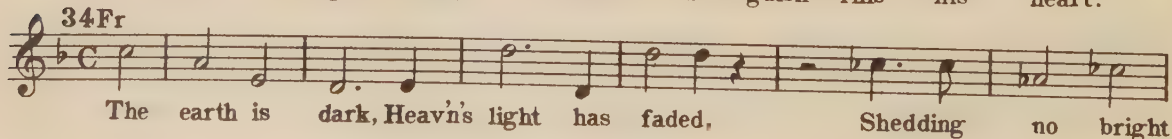
32 Fr



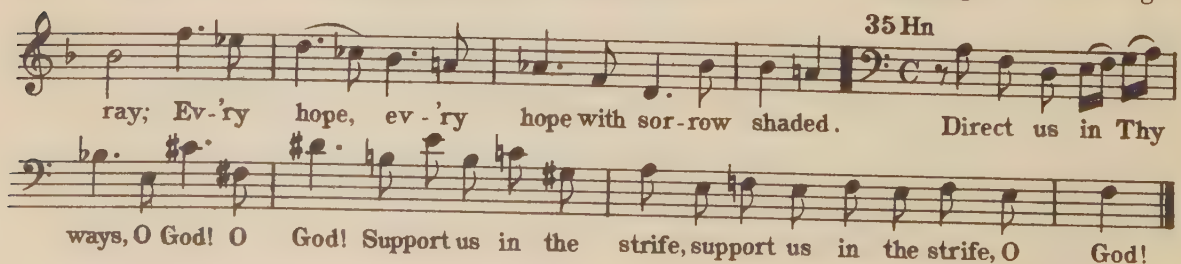
33 Hn



34 Fr



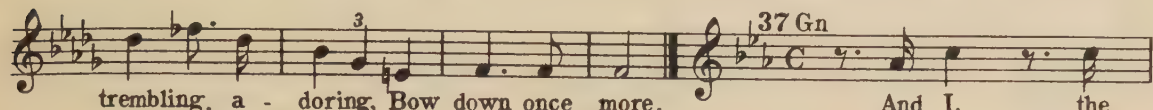
35 Hn



36 Fr



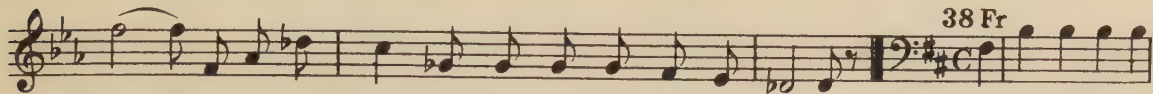
And as of yore, And as of yore See us kneeling, trembling, a - dor-ing,



trembling, a - doring, Bow down once more.

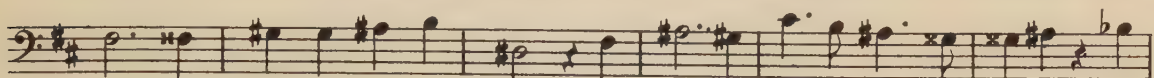
37 Gn

And I, the



frail - est of the frail, Have most need of your for - giveness!

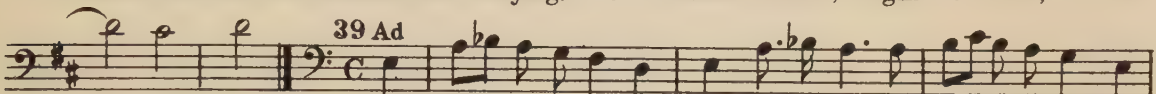
The gods our offerings



spurning, Scorn each bit - ter cry; To souls all dark with doubts dis - maying, To



souls all dark with doubts dis - maying, O blessed Truth, light re - veal, O bless -

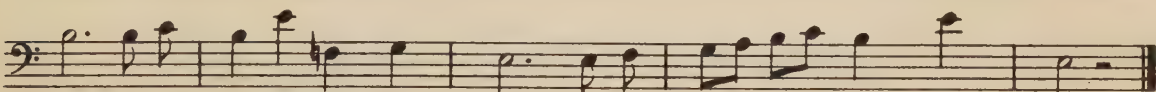


ed Truth!

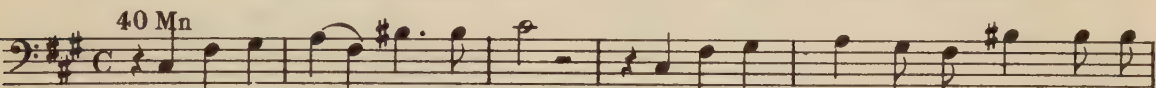
The skipper he blew a whiff from his pipe, the skipper he blew a



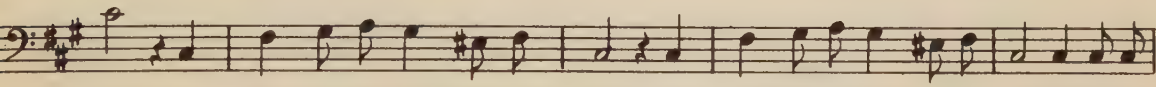
whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn - ful laugh laughed



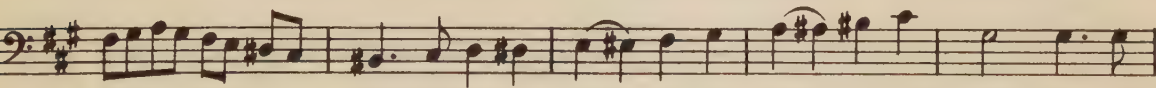
he, And a scornful laugh laughed he, And a scorn - ful laugh laughed he



Is not his word like a fire? And like a ham - mer that break - eth the



rock? A ham - mer that breaketh the rock, that breaketh the rock in - to pieces? Like a



fire, like a fire, and like a ham - mer that break - eth, that break - eth the



rock. His word is like a fire and like a ham - mer, A ham - mer that



breaketh the rock. For God is an - gry, an - gry with the wick - ed ev - ry



day; For God is angry with the wicked ev - ry day; And if the wicked turn not, The

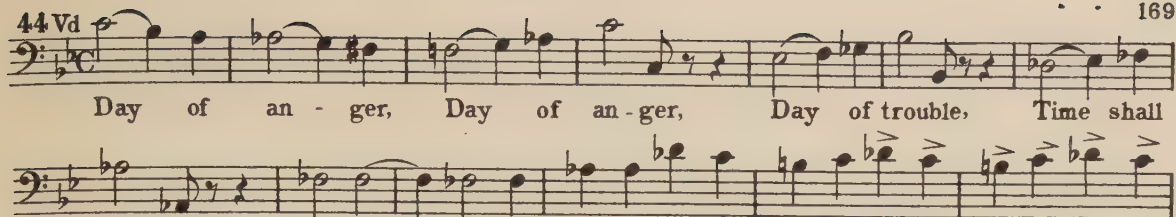
Lord will whet His sword, will whet His sword; and He hath bent his bow, and
made it read-y, and made it read-y, read-y, Is not His word like a
fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
rock? Is not His word like a fire, and like a ham-mer, a ham-mer that
break-eth the rock? That break-eth the rock, that break-eth the rock; and like a
fire like a ham-mer that break-eth the rock; is not His word like a
hammer that break-eth the rock, is not His word like a hammer that breaketh
the rock in-to pie-ces? Is not His word like a ham-mer that
breaketh the rock? Grace on whom thou wilt be-stow: Save me Lord with mercy
flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!

42 Gn

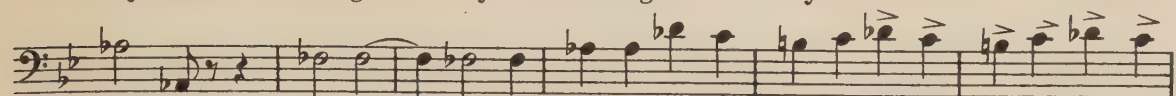
What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!
What wealth is here, of peace and love, what wealth out-bidding gold!

43 Ck

'Tis a Jewish woman taken in the vale, And she is passing fair!
She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer-cy gain!



Day of an - ger, Day of an - ger, Day of trouble, Time shall



per - ish, per - ish like a bubble, Day of an - ger, Day of trouble, Time shall



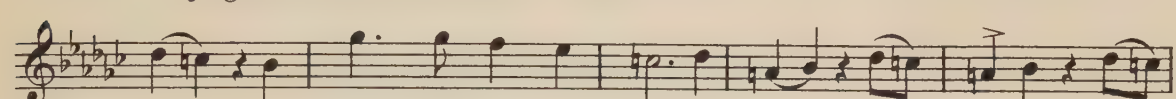
perish like a bubble, So spake David and the Sibyl. When thou shalt



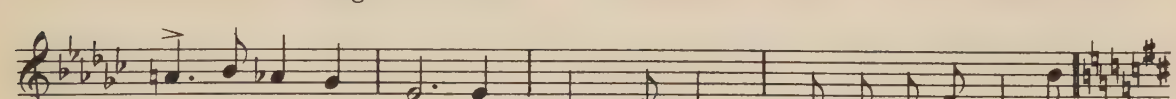
come in the midst of fire to judge the whole world, in the midst of



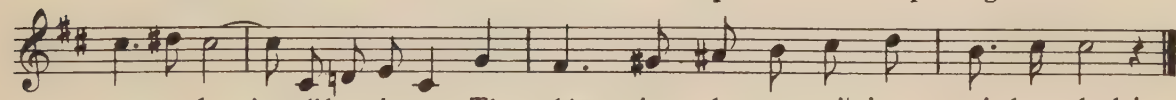
fire to judge the whole world. A - las! A -



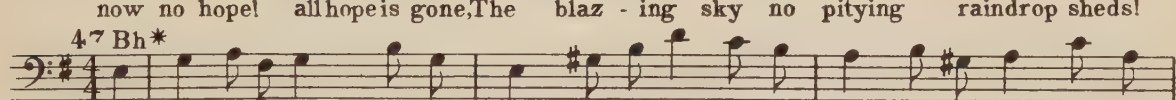
las! Thou might'st have saved our lives! A las! our children, our



children and our wives! But now no hope! All hope is gone! But



now no hope! all hope is gone, The blaz - ing sky no pitying raindrop sheds!



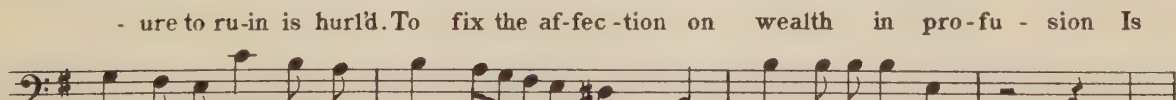
How swiftly the flames of a wrath, all-compel - ling, Rise forth from a heart where God's



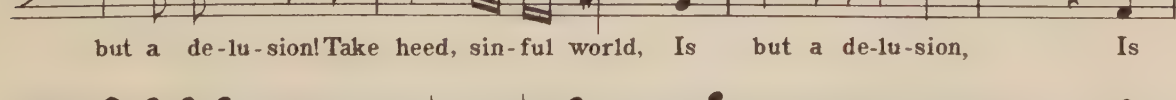
love hath no dwelling, And man's dearest treas - - -



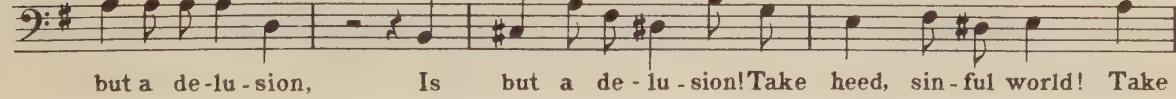
- ure to ru - in is hurl'd. To fix the af - fec - tion on wealth in pro - fu - sion Is



but a de - lu - sion! Take heed, sin - ful world, Is but a de - lu - sion, Is



but a de - lu - sion, Is but a de - lu - sion! Take heed, sin - ful world! Take



heed, sinful world, take heed, sinful world!



4 8 Bb*

'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a -
lone, a - lone, _____ who
all a - lone, _____
alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a -
lone, _____
_____ all a - lone, all _____ a - lone, to save _____
_____ us, erring mor - tals, by cost-ly sac - ri - fice, to save us, err-ing
mortals, by cost-ly sac - ri - fice. Ye Prin - - - ces, ye Prin - -
- ces, now be - stir ye crown him Lord of all! Ye princes now bestir ye, crown him
Lord of all, _____ crown him Lord of all! Ye Princes, now be -
stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - - -
- ces, now _____ be - stir ye, crown _____ him Lord, O crown _____ him
Lord! Ye Prin - - - - - ces, now be -
stir ye, crown him Lord, O crown him Lord of _____ all!

In vis - - ion I be - hold, In vis - - - ion I be -
hold how he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the
foe! In vis - - - ion I be - hold, in vis - - - - ion I be -
hold, how he, at God's right hand, _____ with lightnings smites the
foe, _____ to free his faith - ful peo -
ple from wast - ing care and woe, from wast - ing care and woe,
to free his faithful peo - ple from wast - - - ing care and woe. I
stand here by the way, and lift my yearn - ing eyes. O
Lord in heav'n a - bove re - ceive my sac - - - - -

50 Be

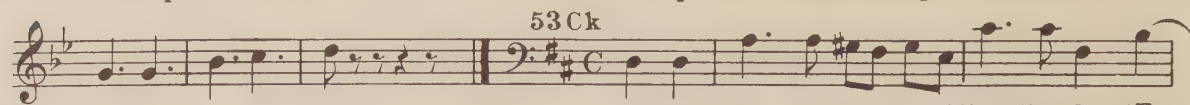
- - - ri - - - ficel! In - car - nate fiend, what wilt thou now?
What is thy plan, what is thy plan of dire de - struction?

51 Ck

Not as the Con - queror comes, They the true hearted came, Not with the roll of the
stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in
fear, 'They shook the gloom with their hymns of loft - y cheer.

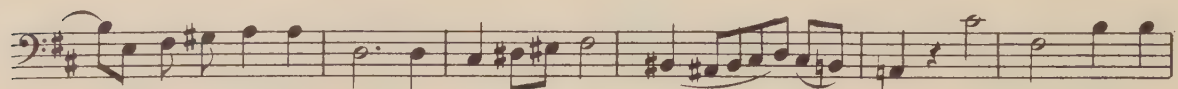


Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -

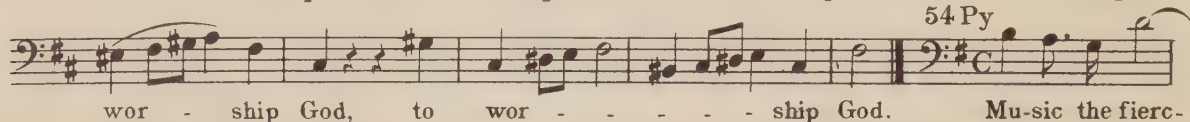


de - bat Fi - li - us.

They have left unstain'd what there they found Free-



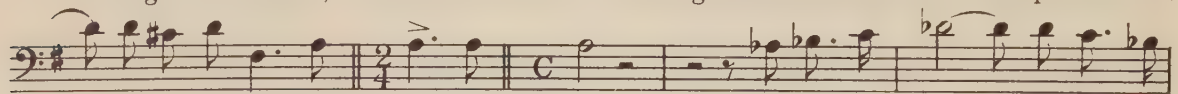
- - dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to



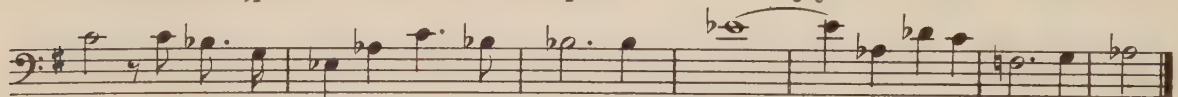
wor - ship God, to wor - - - ship God. Mu - sic the fierc-



- est grief can charm, And fate's se - ver - est rage disarm. Music can sof - ten pain to ease,



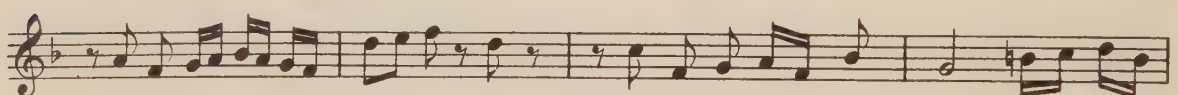
— And make despair and mad - ness please. Our joys be - low it can im-



prove, And an - te - date our bliss a - bove, and an - - te - date our bliss a - bove.



At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At



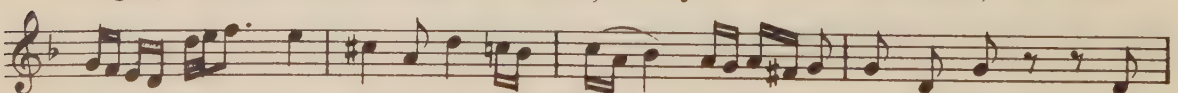
a gesture of his fin - ger, man's de - vi - ces halt and fail Pow'r and



pride can - not a - vail, — pride cannot a - vail. Speaks th'Al -



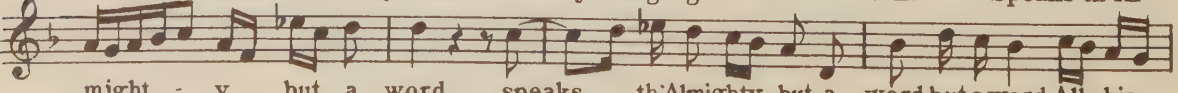
might - y but a word, speaks th'Almight - y but a word, All His



foes in rage, must vanish, Ye that have His message heard, Forthwith, forth-



with, forthwith ev - ry world - ly longing ban - - ish. Speaks th'Al -



might - y but a word, speaks th'Almighty but a word, but a word All his

foes, in rage, must van - ish. Ye who have His message heard, Ye
 who have His message heard, Ev - 'ry worldly longing ban - ish. De -
 po - - - - su - it, de - po - - - - - su - it, po -
 ten - - - - tes de se - - - - de et ex - al - ta - - -
 - - - - - vit hu - mi -
 les. De - po - - - - - su - it, de - po - - - - -
 - su - it po - ten - - - - - tes de se - - - - - de et
 ex - al - ta - - - - - vit, et - ex - al -
 tavit humi - les, — et ex - al - ta - - - - - vit hu - mi - les.

57 Wg

Thro' waves that rage, and winds that blus - ter, O - ver the wat - ry waste I rove, What
 respite? That I cannot tell thee, Scarce do I count how seasons move. I can - not name,
 name, Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore! The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore!

58 Wg



Out from the depth of darkness gazing upward, Sore have I long'd a love like her to



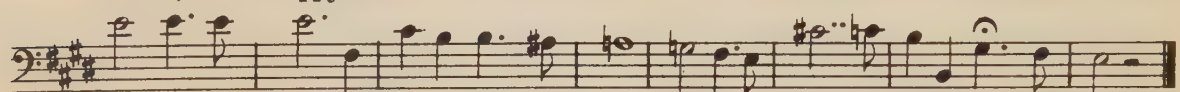
gain; A beating heart was left me, for my torment, That I might still a -



wake to all my pain! This quenchless flame I feel within me burn - ing,

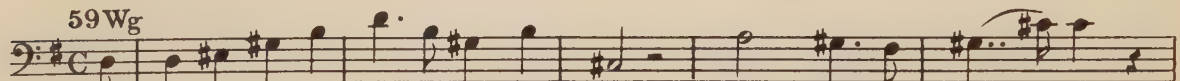


Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

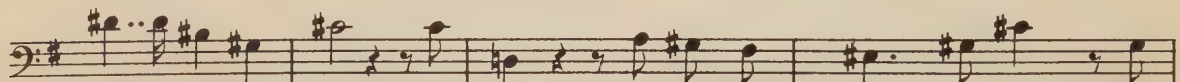


That I thro' such an angel might have peace, that I thro' such an angel might have peace!

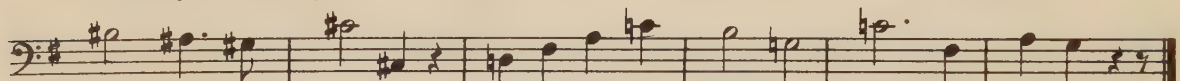
59 Wg



A store of rarest treasures shalt thou see, pearls rich and cost - ly.



stones beyond com - pare. Be - hold, and so con - vince thyself how



great is their val - ue. All these for a friend - ly roof I give thee.



60 Wg

Thee I be - seech, Kind angels sent from heav - en, Thou, who for me didst



win un - look'd for grace, Was there a fruitless hope to mock me giv - en, When thou didst



show me how to find re - lease? Thee I be - seech, Kind an - gels sent from heaven,



Thou who for me didst win un - look'd for grace; Was there a fruit - less

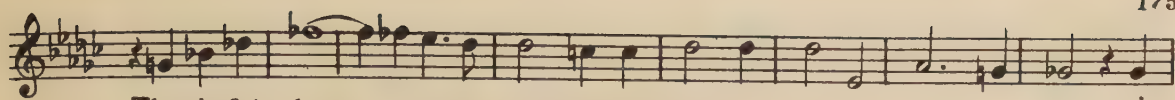


hope to mock me giv - en, When thou didst show me how to find re - lease?

61 Wg



If vain desires and earthly longing Have turn'd my heart from thee a - way;



The sin-ful hopes within me thronging, Be-fore thy blessed feet I lay; I'll



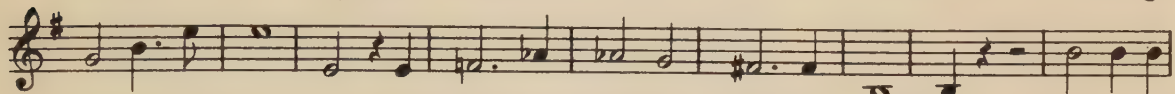
wrestle with the love I cherish'd, Until in death its flame hath perished.



Nay, thou art rav-ing! Tem-per wrath with meas-ure! And I will



teach thee vengeance, God-like pleasure. For dread re-venge



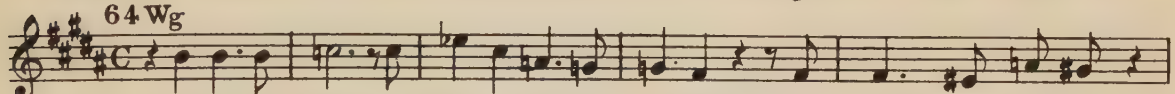
here I im-plore ye, O Pow'rs that rule our earthly lot, — Ye who now



dream of joys be-fore ye, Know that our vengeance slumbers not! Ye who now



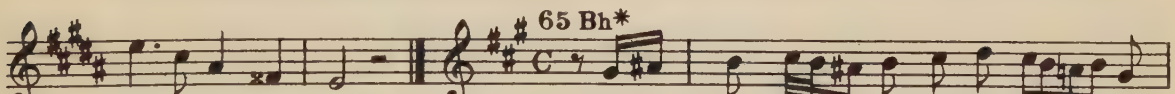
dream of joys be-fore ye, Know that our vengeance slum-bers not!



Give heed, O King! In fight I may not lead them! The Grail's sworn champion,



if to mortals known, Must bide its laws, and in obedience heed them; Or ev-'ry pow'r of



manhood he'd dis-own! Lau-da-mus te, be-ne-



di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-



-mus te, glo-ri-fi-camus te, a-do-ra-mus te, glo-ri-fi-



-ca-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-



mus te, lau-da

- - - - - mus te, lau - da - mus te, lau -
 da - - - mus te, lau - da - - - muste bene - di - ci - mus te, ado - ra - mus te, glo -
 ri - fi - ca - mus te, lau - damus te, benedicimus te, a - - - do - ra - mus, glo -
 ri - fi - ca - mus te. 66 Wg Truthful runes to make treaties ri - gid set Wotan
 on the shaft of his spear: this served him to sway the world. One bold and
 strong destroyed in battle that spear. The binding witness of bonds was shiver'd to
 shreds. Then straight Wotan warriors summoned, the world's ash tree's with - er - ing
 arms with its stem to splin - ter and sunder. The ash des - troyed. For -
 ev - er the spring must go dry. Now round the keen edged stone I
 knot the string: Sing, O sister! thou weave it now, Weenst thou why this was?
67 Wg
 Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my
 Irish child, where wait - est thou? Say must our sails be weight - ed?
 Filled by thy sighs un - bat - ed? Waft us, wind strong and wild! Woe, ah
 woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____

Forsportive play, _____ for sportive play, _____ for sportive play, _____

for sportive play we now pre -

for sportive play we now pre -

2 Hd

pare. Thou heedest but thy fan -

pare. Thou heedest but thy fan

cy, heedest but thy fan - cy but thy fan

3 Hd

cy, but thy fan - cy. A men, a

cy, but thy fan - cy. A men,

men, a men, a men, a

a men, a men, a

4 Hd

- men, a - men, For we turn

- men, a - men. For we turn

- ed ev-'ry one to his own way.

- ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op-pres

But thou comfortest my heart in its op-pres

- sion, its op-pres

- sion, its op-pres

6 Bh

sion. A

sion. Praise and hon-or and glo-ry and pow'r be

- men. Praise and hon-or and glo-ry and

un-to God for-ev-er and for-ev-ermore. A

pow'r be un-to God for-ev-er and for-ev-er-more!

- men.

Age un-to age telleth forth all the wonders of thy glo - - -

Age un-to age telleth forth all the wonders of thy glo - - -

- ry, and re - joic - - - - eth in thy might. _____

- - ry; and re - joic - - - - - eth in thy _____

Age un-to age tell-eth forth all the wonders of thy glo - - -

might, and re-joic - - - eth in thy might, in thy might,

- - - - - ry, and re-joic - - -

- - re-joic - - - eth, - - - re-joic - - - eth in thy might,

- - - - - eth in - - - thy might, and re -

and re-joic - - - eth, and re-joic - - - - eth in thy might.

joic - - - eth, and re - joic - - - - eth in thy might.

8 Bh

There is neither speech nor language, there is nei-ther speech nor lan - - -

Nei - - - ther, nei - - -

guage, there is nei - ther speech nor lan -

- - - ther speech nor lan - guage, there is nei - ther speech nor

guage, their voice

language, there is nei - ther speech nor lan - - - - guage their voice can

cannot be heard. The dove

not cannot be heard. Pin - - - - ing,

as he flut - - - ters, his plaint soft - ly

long - - - - ing, his

ut - ters; he's cal - - - - - ling, he's

plaint gen - tly ut - ters; he's cal - ling his lov'd one, The

cal - ling his lov'd one. The dove. as he flut - ters his

dove. as he flut - ters, his

plaint

plaint soft - ly ut - ters, he's cal - - - ling, he's

soft-ly ut - ters he's cal - ling

cal - ling his lov'd one, he's cal - ling

10 Hd

his lov'd one. Love now u - nit

his lov'd one. Love now u - nit

eth a hap -

eth, Love now u - nit

py pair hap - py pair. Love now u - nit

eth a hap - py pair, Love now u - nit

eth, Love now u - nit

eth, u - nit - eth, Love now u -

nit

Love now u - nit eth Love now u -

eth a hap - py pair.

nit eth a hap - py pair.

11 Mz

Christe e - le - - - - -

Ky - ri - e e - le - - i - son. e - le - - - - -

- i - son, Ky - ri - e e - le - i - son, e - le - - - -

- - - i - son, e - le - i - son, Christe e - le - - - - -

- - - i - son, - - - e - le - i - son.

- - - i - son, e - le - - - i - son.

12 Be*

In glo - - -

In glo - - - ri - a Dei pa - tris, a - - - men, a -

- - - ri - a Dei, a - - - men.

- - - men a - - - men

13 Bh

Ky - ri - e e - le - - -

- - - i - son, Ky - ri - e e - le - - - i - son, e -

Ky - ri - e e - le - - -

- - - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

- - - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

le - - - i - son, e - le - - - i - son.

Ky-ri - e elei - - - son, ele - i -

Ky-ri - e e - lei - son, e - le - i - son, e - - - le - i - son, Ky - - ri -

son, e - - - - le - i - son, e - - - - le - i - son

e e - le - - - i - son, e - le - - - i - son

15 Bh

Cum sancto Spi - - ri - tu in glo - - - -

Cum sancto spi - ri - tu in glo - - - -

- ria Dei Patris, A - men, a - - - -

- - - - - ria Dei Patris A - men a - - - - men

- - - - - men

16 Bh*

Chri - ste e - le - - - i - son, ele -

Chri - ste e - le - - - i - son, elei - - - -

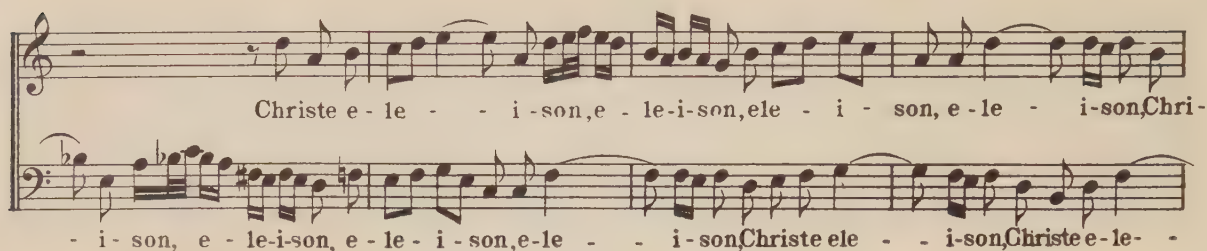
i - son, Chri - ste, Christe, e - le - - - i - son, ele - - - -

- son, Chri - ste, Christe e - le - - - i - son, ele - - - -



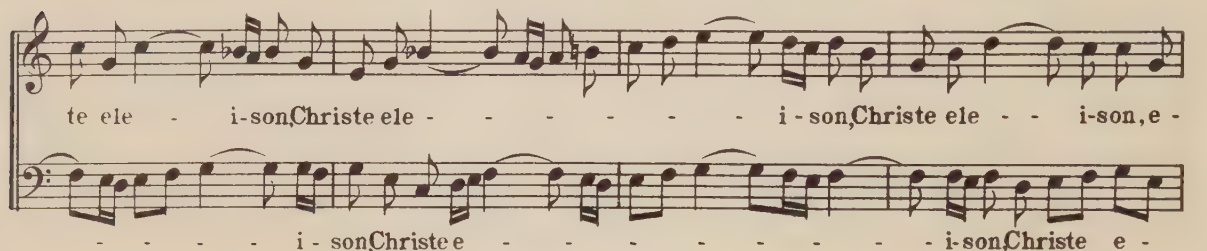
i-son, e-le- i - son, e-le- i - son, Christe e-le- i - son.

- i-son, e-le- i - son, e-le- i - son, Christe ele - i - son, Christe ele - - -



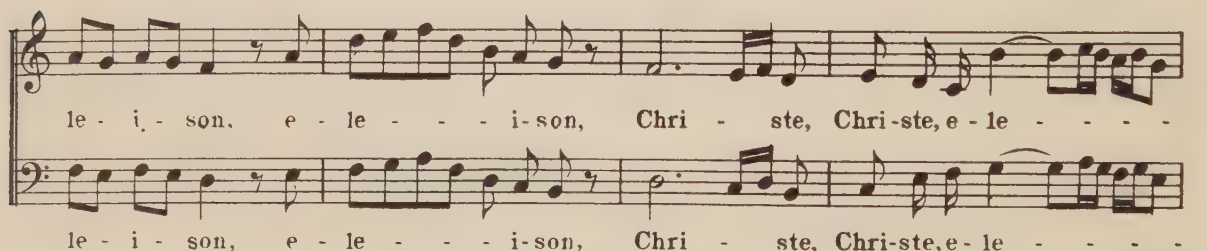
Christe e-le - - i-son, e-le-i-son, ele - i - son, e-le - i-son, Chri-

- i - son, e - le-i-son, e-le - i - son, e-le - - i-son, Christe ele - - i-son, Christe e-le- -



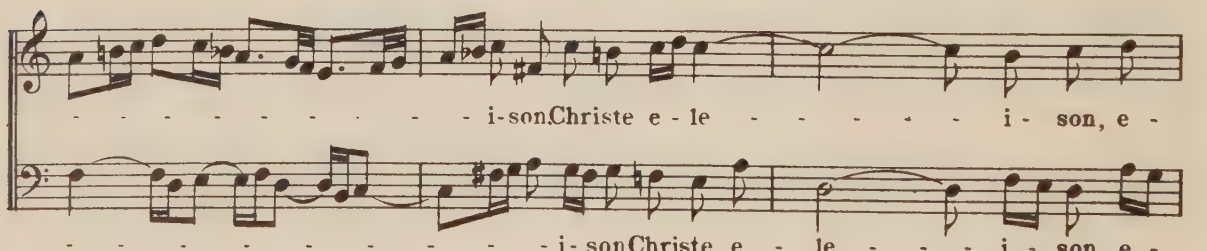
te ele - i-son, Christe ele - - - - i - son, Christe ele - - i-son, e -

- - - - i - son, Christe e - - - - i - son, Christe e -



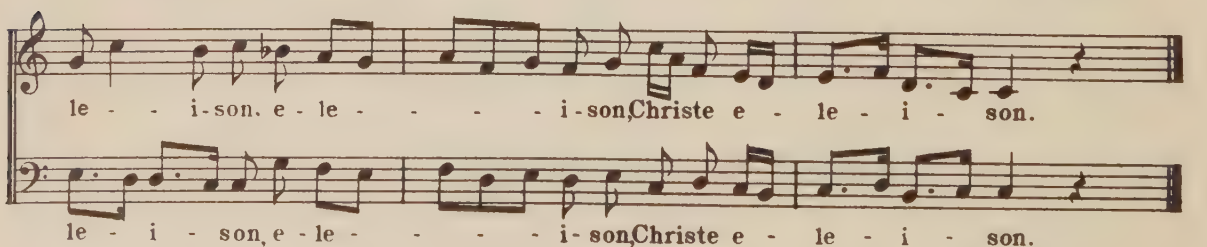
le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e - le - - - -

le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e - le - - - -



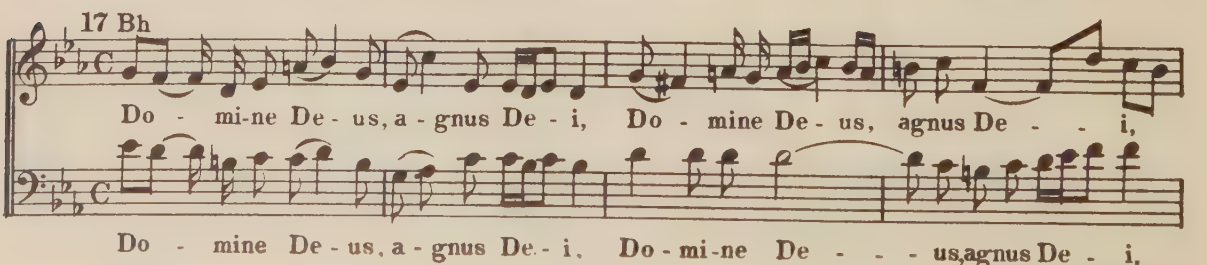
- - - - i-son, Christe e - le - - - - i - son, e -

- - - - i-son, Christe e - le - - - i - son, e -



le - - i-son, e - le - - - i-son, Christe e - le - i - son.

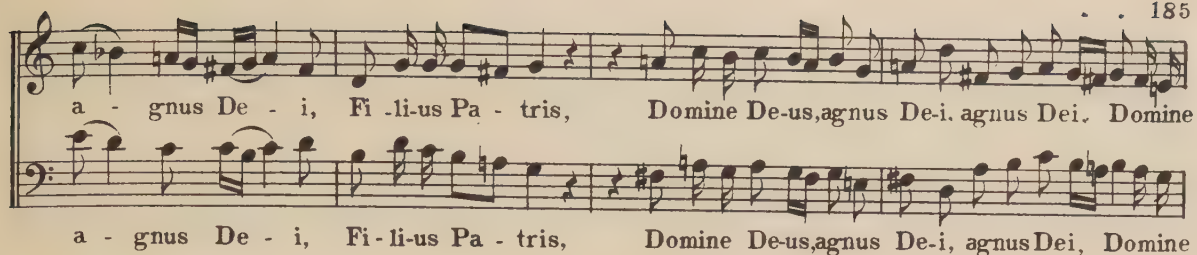
le - i - son, e - le - - - i-son, Christe e - le - i - son.



17 Bh

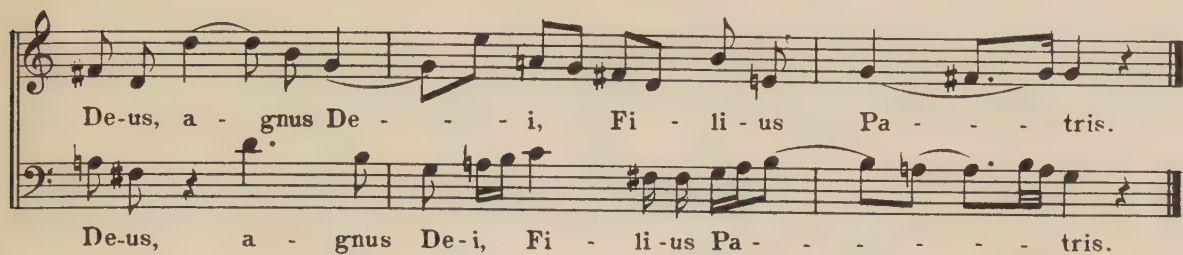
Do - mi-ne De - us, a - gnus De - i, Do - mine De - us, agnus De - - i,

Do - mine De - us, a - gnus De - i, Do - mi-ne De - - us, agnus De - i,



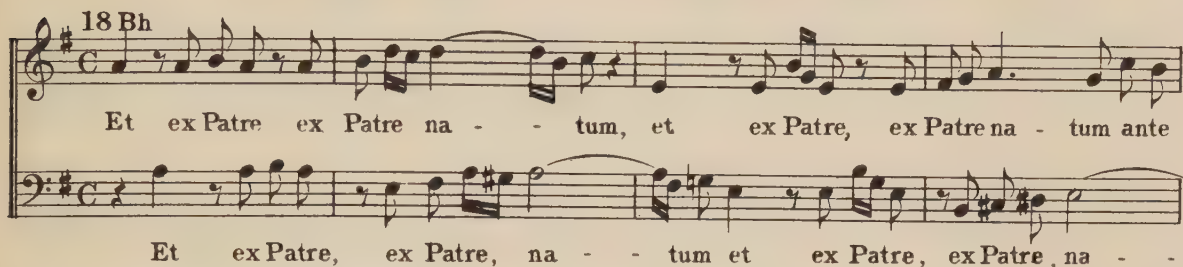
a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine

a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine



De - us, a - gnus De - - - i, Fi - li - us Pa - - - tris.

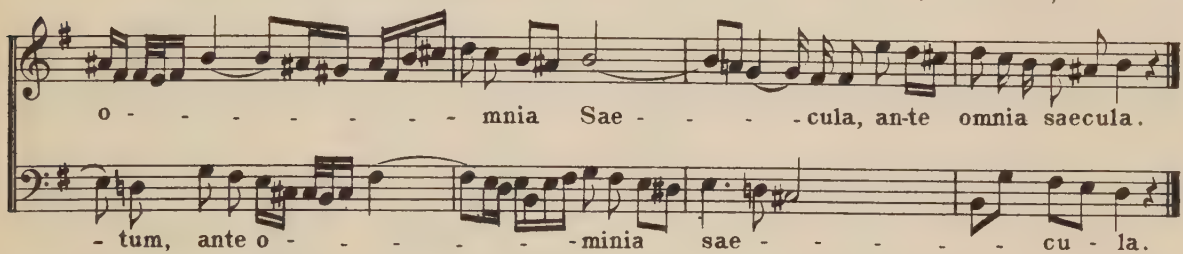
De - us, a - gnus De - i, Fi - li - us Pa - - - - - tris.



18 Bh

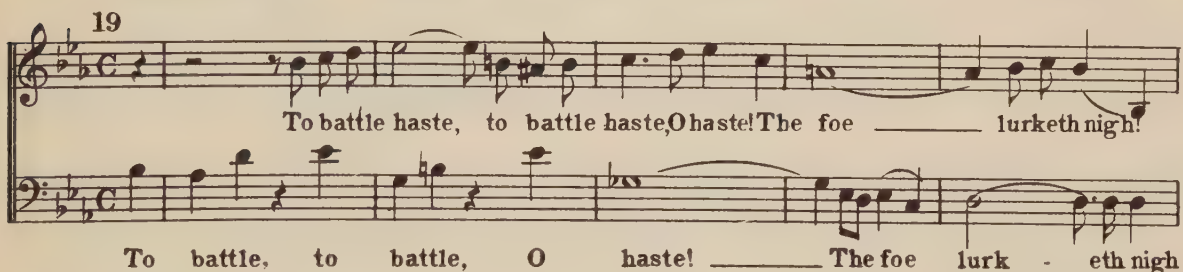
Et ex Patre ex Patre na - - tum, et ex Patre, ex Patre na - tum ante

Et ex Patre, ex Patre, na - - tum et ex Patre, ex Patre, na - -



o - - - - - minia Sae - - - - cula, ante omnia saecula.

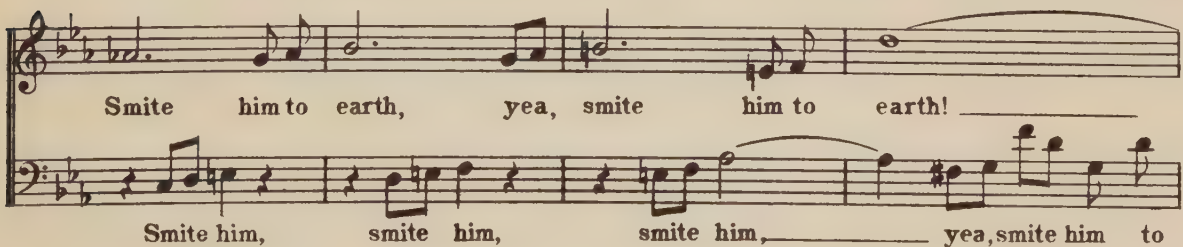
- tum, ante o - - - - - minia sae - - - - - cu - la.



19

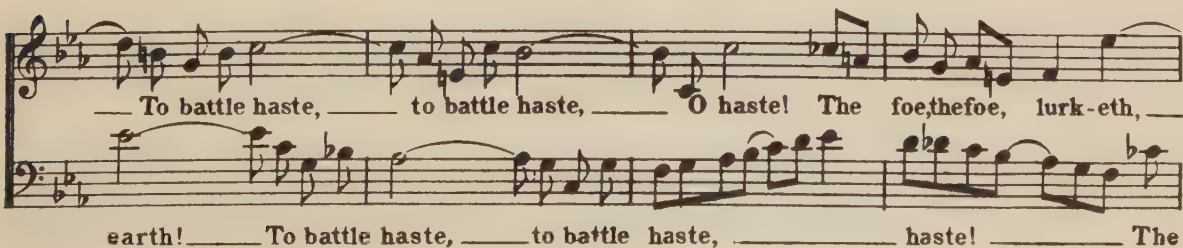
To battle haste, to battle haste, O haste! The foe _____ lurketh nigh!

To battle, to battle, O haste! _____ The foe lurk - eth nigh.



Smite him to earth, yea, smite him to earth! _____

Smite him, smite him, smite him, _____ yea, smite him to



_____ To battle haste, _____ to battle haste, _____ O haste! The foe, the foe, lurk - eth, _____

earth! _____ To battle haste, _____ to battle haste, _____ haste! _____ The

20 Fr

— lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor - ing, Bow — down once more —
Thy people, trembling and a - doring, Bow down once more —

21 Fr *

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces
Our sacri-fi-ces spurn - ing, Silent to our cry, Our sac - ri - fi - ces spurn - ing,

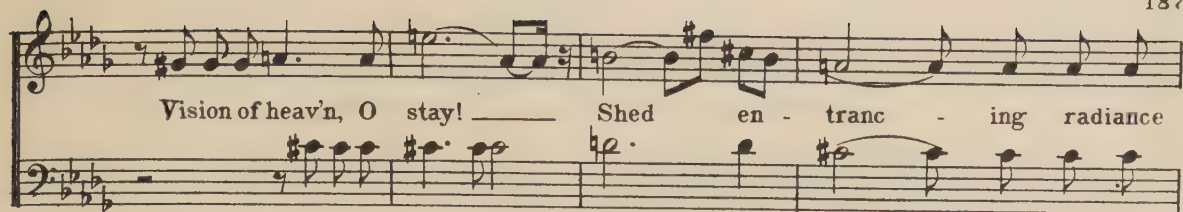
spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
Silent to our cry, ye gods, to us in darkness lying, ye gods, to

gods, to us in darkness lying, send the light, the bless - 'ed truth.
us in darkness lying, O send the light, — send the light, the bless - 'ed truth.

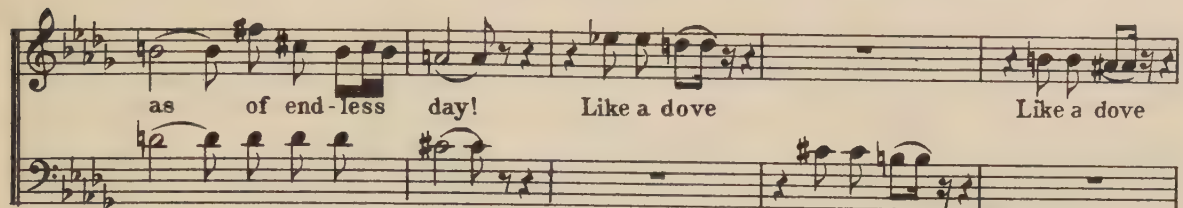
22 Cb

Dream of de - light, — en - kind - ling the soul, O why canst thou
Dream of de-light, en - kindling the soul, — O why canst thou not

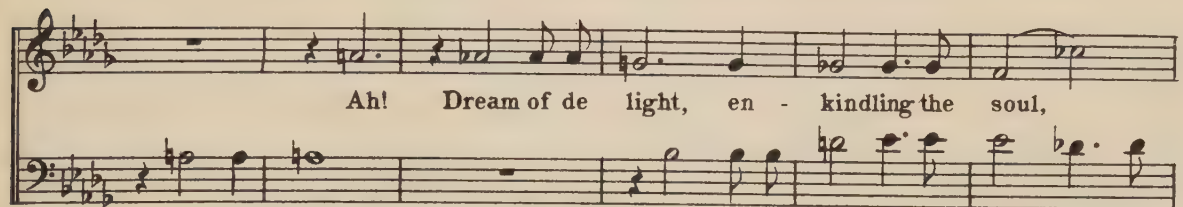
— not ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!
ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!



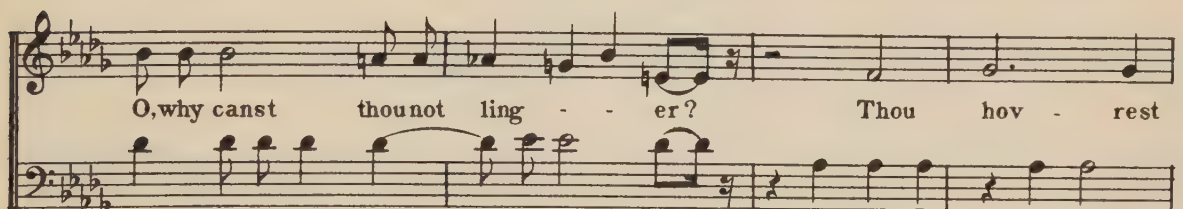
Vision of heav'n, O stay! Shed en - tranc - ing radiance



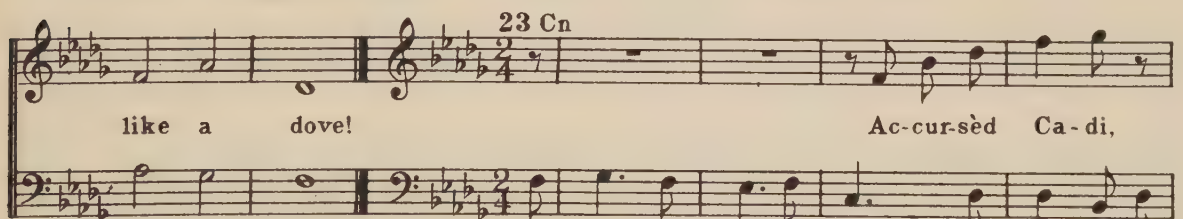
as of endless day! hov'rest thou,



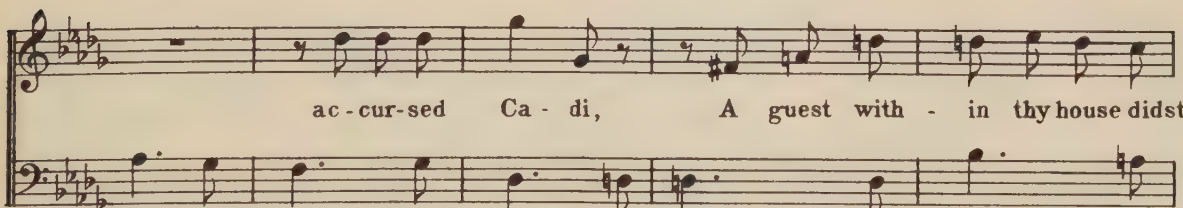
hov'rest thou, Dream of de - light, en - kind - ling the



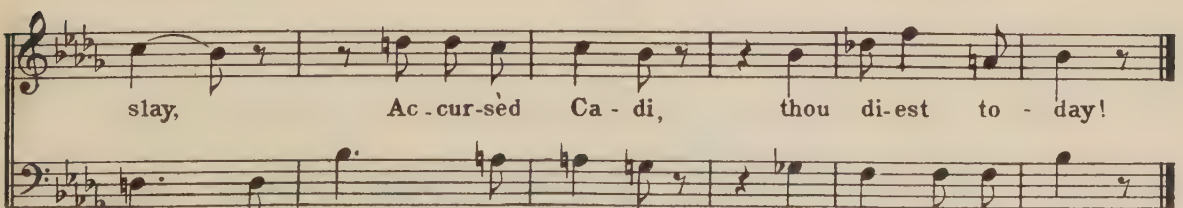
soul, O, why canst thou not ling - er? Thou hov'rest a - bove



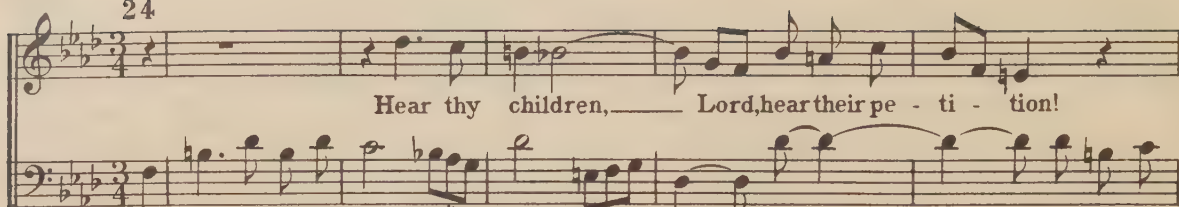
like a dove! Ac - cur - sèd Ca-di, who, cold - hearted, A



guest with - in thy house didst slay, 'Tis time that

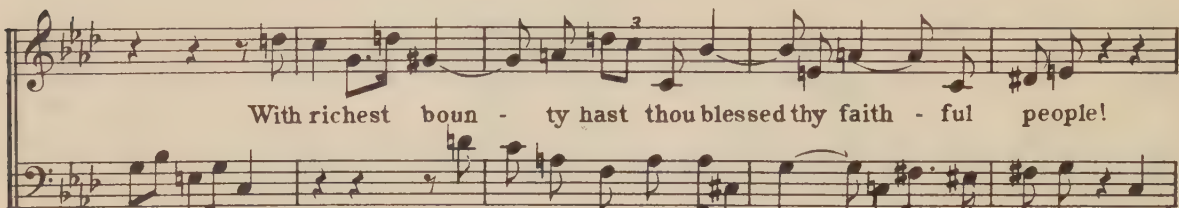


thou and life were part - ed; Thou di - est to - day!



Hear thy children, — Lord, hear their pe - ti - tion!

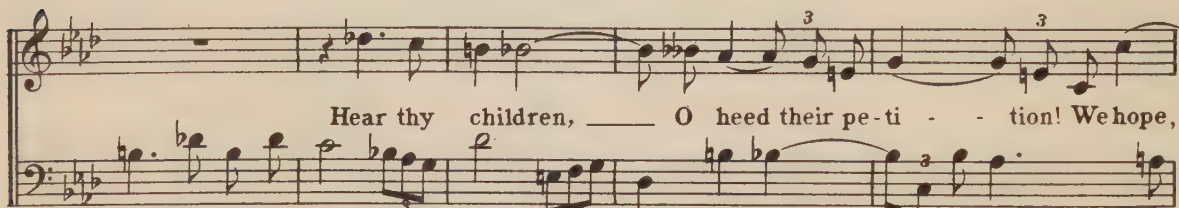
We hope, O Lord, in thee, we hope, we hope, Lord — we hope, O



With richest boun - ty hast thou blessed thy faith - ful people!

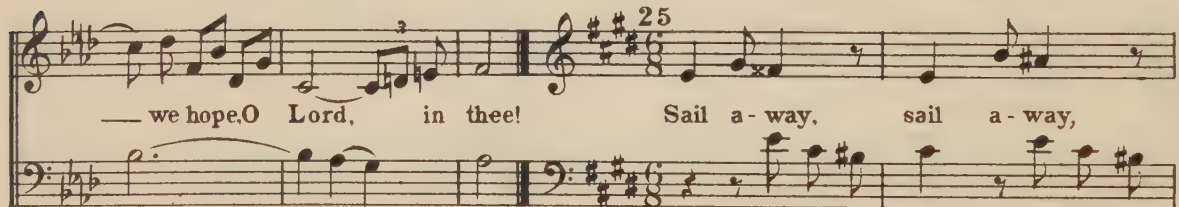
Lord in thee.

With bounty hast thou blessed thy — faith - ful people! We



Hear thy children, — O heed their pe - ti - - tion! We hope,

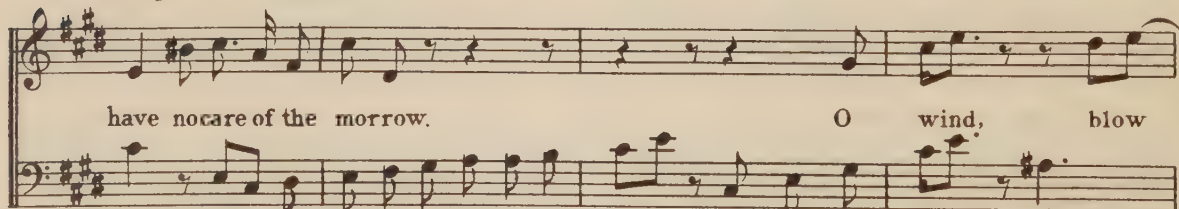
hope, O Lord in thee, we hope, we hope, O Lord. — in thee, we



— we hope, O Lord, in thee! Sail a - way, sail a - way,

hope — in thee!

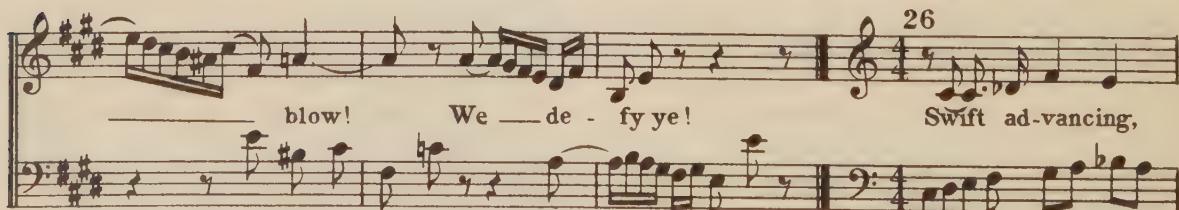
Now to the east, now to the



have no care of the morrow.

O wind, blow

west. All is one to the men of the sea. Storm, beat, and wind, blow!

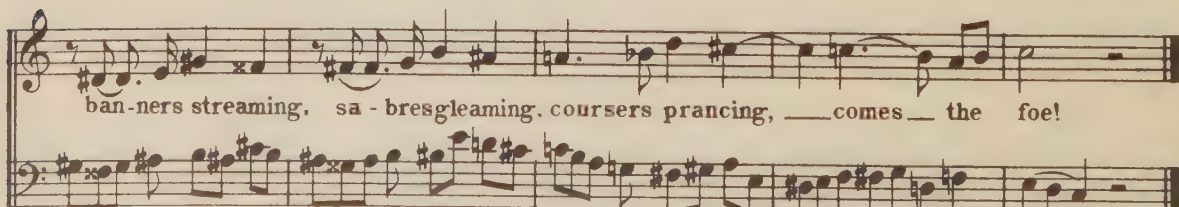


blow! We — de - fy ye!

Swift ad - vancing,

Storm, beat, and wind, blow! We — de - fy ye!

Swift ad - van - cing,



ban - ners streaming, sa - bres gleaming, coursers prancing, — comes — the foe!

ban - ners streaming, sa - bres gleaming, coursers prancing, comes — the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not, -

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat - - tle? Who ah! who can quell, quell the strife?

bat - - - tle? Who. ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strife? Let the port - cul - - lis

30

fall! He shall not, he shall not es - cape us now! Far from the

fall! He shall not es - cape us now! Far

mad - ding crowd's ig - no - ble strife, Their so - ber

far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far

Their so - ber wish - es ne - ver learn'd to stray

from the madding crowds ig - no - ble strife Their so - ber

Far, far, far from the madding crowd

wish - es, Their so - ber wishes ne - ver learn'd to stray,

— Their so - ber wish - es ne - ver learn'd to stray,

never learn'd to stray. Press on, press on, ye

never learn'd to stray, learn'd to stray. Press on, press on, ye

sons of light, press on, press on, Un - tir - ing in your no - ble

sons of light, Un - tir - ing in your no - ble

fight; Still tread - ing each new foe man down, each foe - man down,

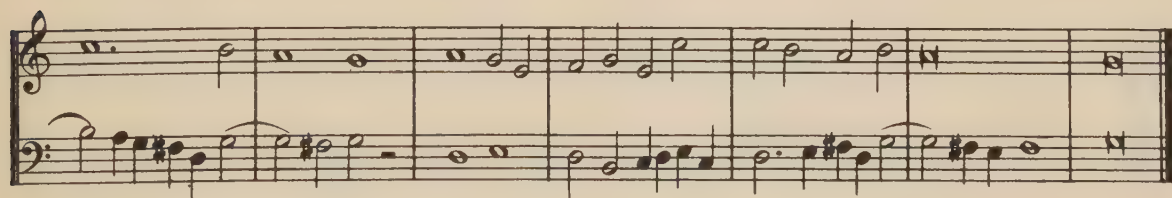
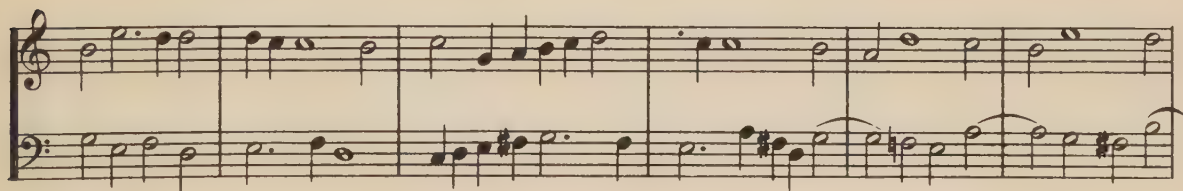
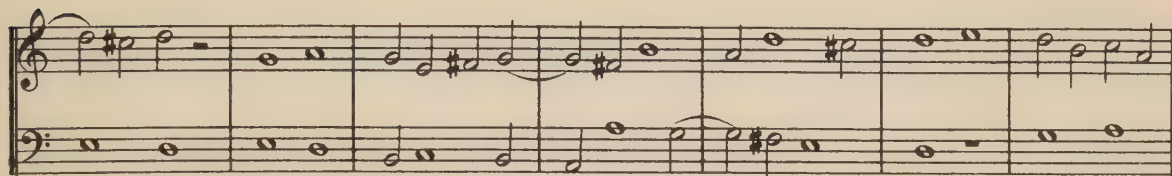
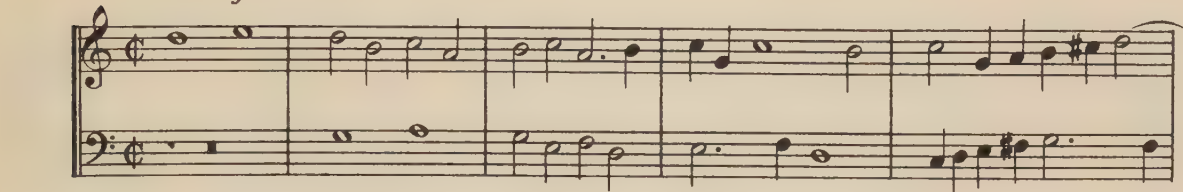
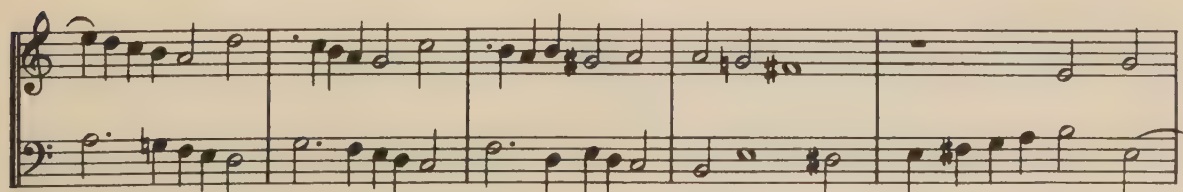
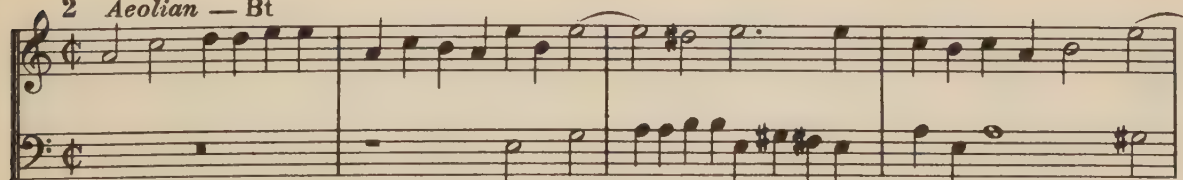
fight, Still tread - ing each new foe - man, each foe - man down, And

And battling for a bright - - - er, a bright - er crown!

batt - ling for a bright - er crown, a bright - er crown!

ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian. Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 *Mixolydian* — Bt2 *Aeolian* — Bt

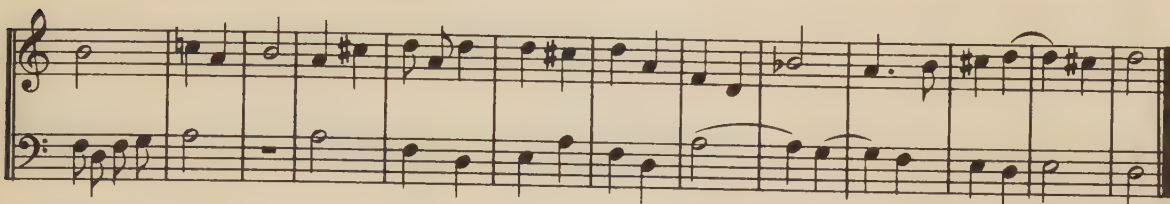
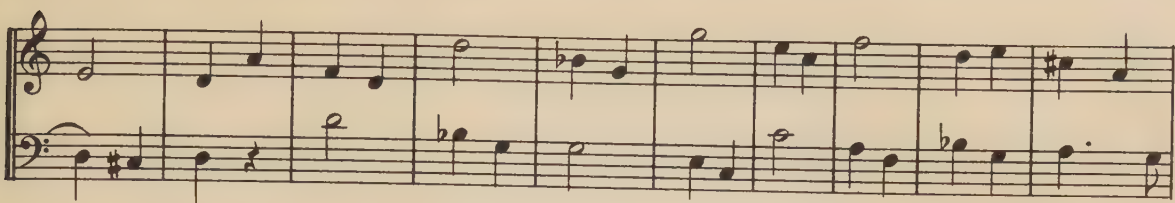
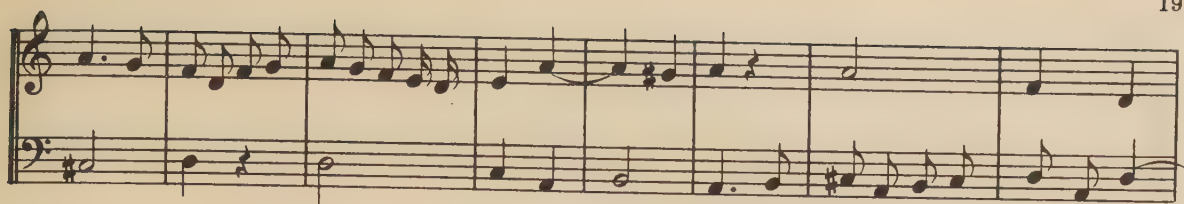
Three systems of musical notation. Each system consists of a treble staff and a bass staff. The first system has five measures. The second system has five measures. The third system has five measures and ends with a double bar line. The music is written in a key with one sharp (F#) and a 3/4 time signature.

3 Ionian — Bt

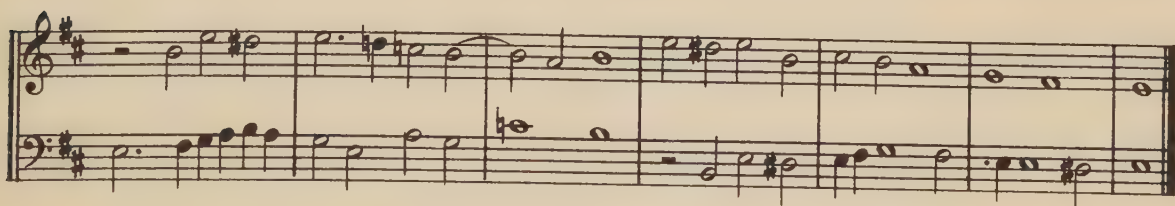
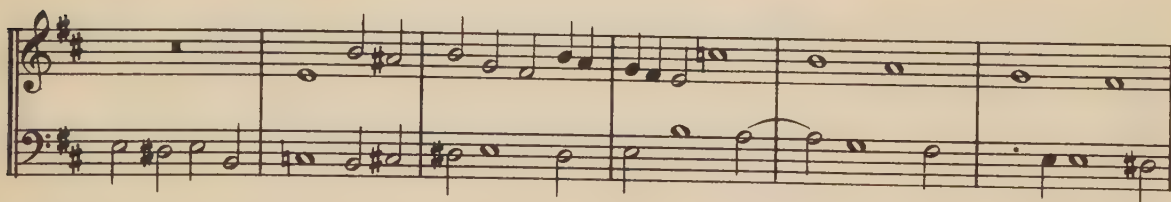
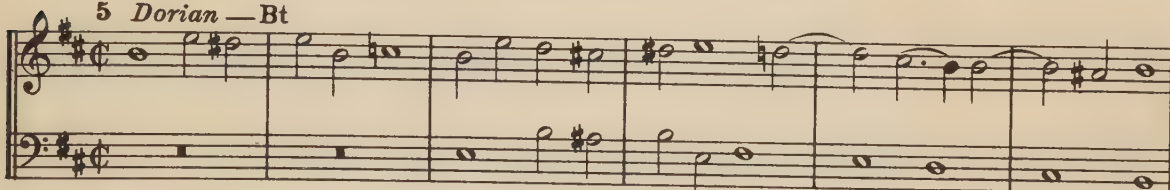
Four systems of musical notation. Each system consists of a treble staff and a bass staff. The first system has five measures. The second system has five measures. The third system has five measures. The fourth system has five measures and ends with a double bar line. The music is written in a key with one sharp (F#) and a 3/4 time signature.

4 Dorian — Bt

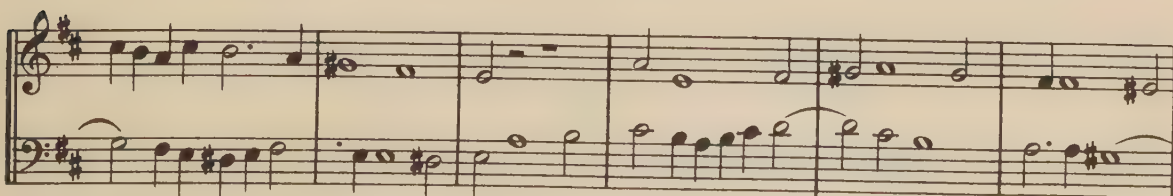
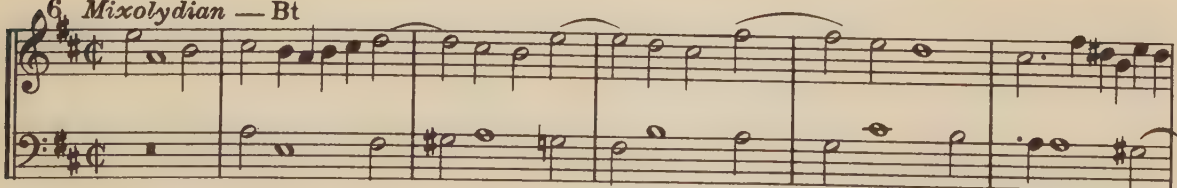
One system of musical notation. It consists of a treble staff and a bass staff. The system has eight measures. The music is written in a key with one sharp (F#) and a 2/4 time signature.

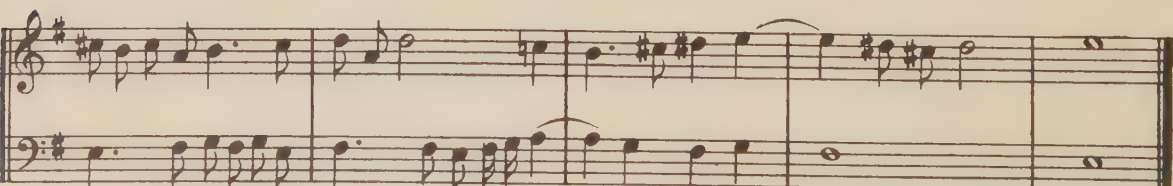
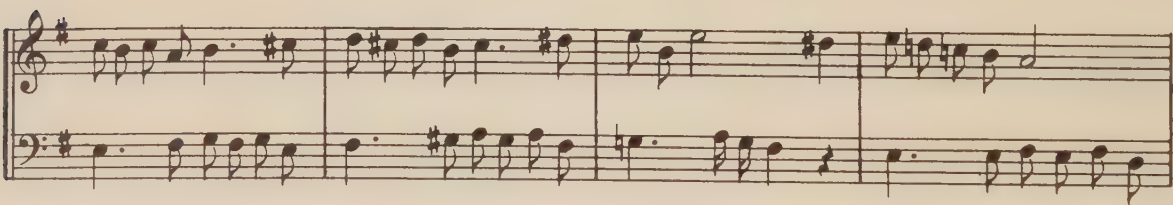
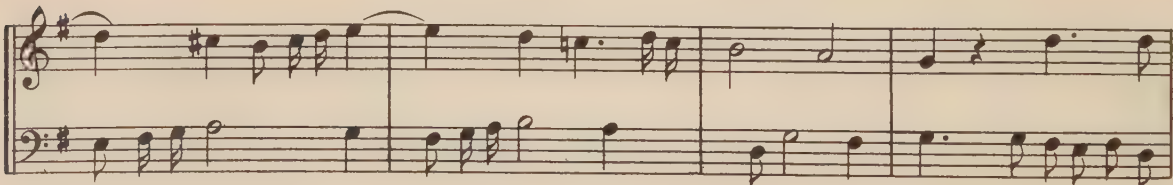
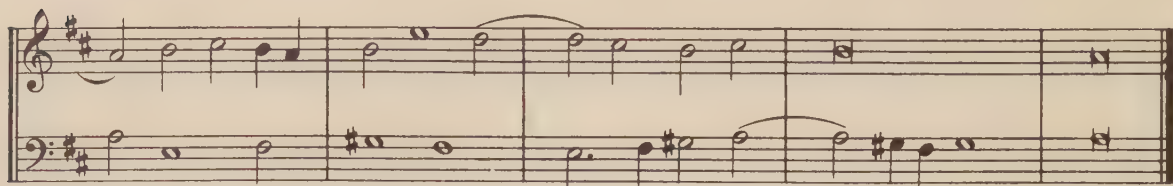


5 Dorian — Bt

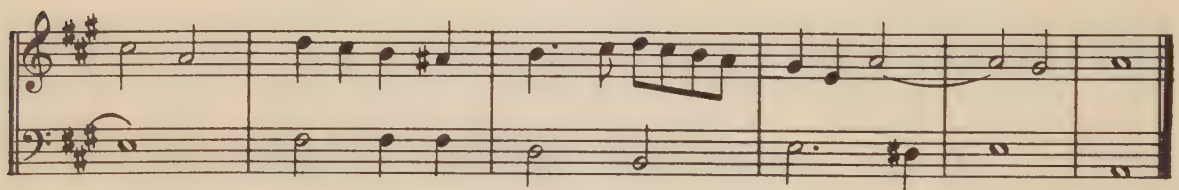


6 Mixolydian — Bt

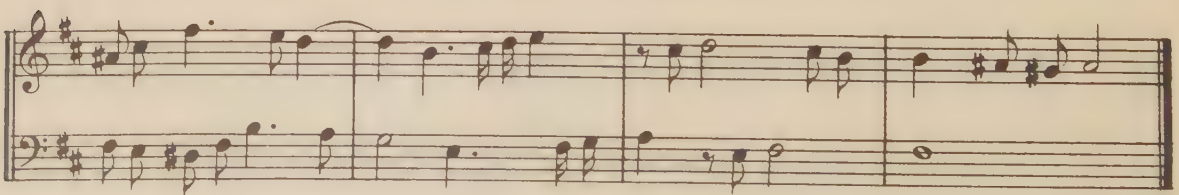
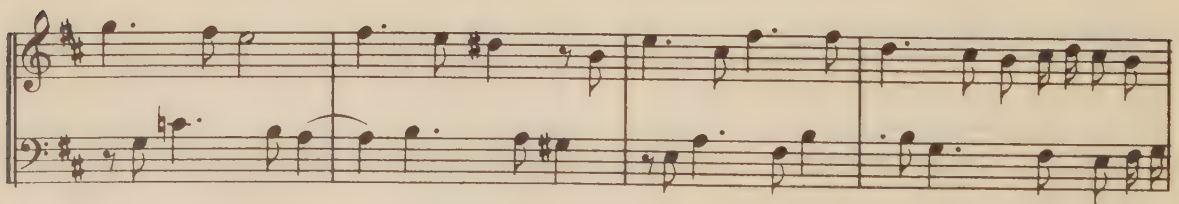
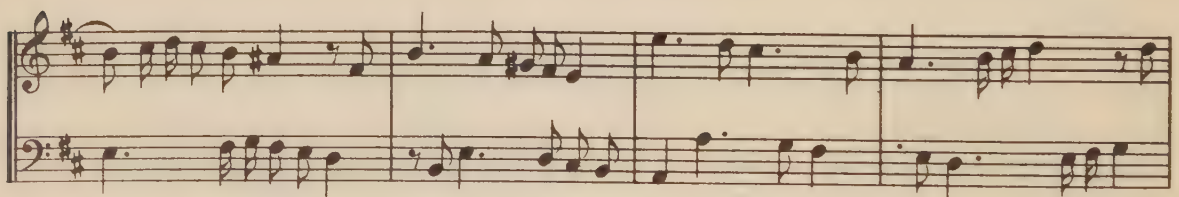
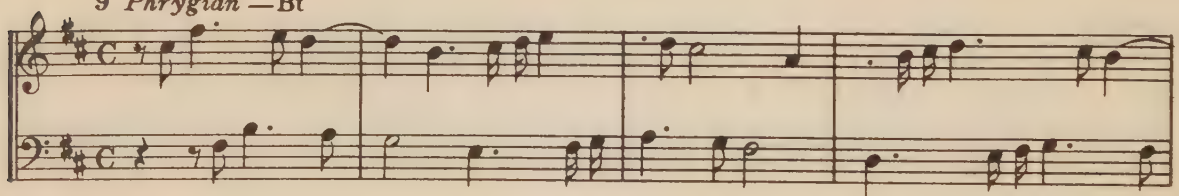




8 La 19



9 Phrygian — Bt



Be - - - ne - di - ctus, _____ qui ve - - -

Be - - - ne - di - ctus, _____ qui

- - - nit in no - mi - ne _____ Do - - -

ve - - - nit in no - mi - ne Do - - -

- - - mi - ni, in no - mi - ne, _____ in no - mi - ne.

- - - mi - ni, in no - mi - ne _____ in no - mi - ne

_____ in no - mi - ne _____ Do - - - mi - ni.

in no - mi - ne Do - - - mi - ni.

11 *Mixolydian* Ls Wll

Ex - pan - di ma - nus me - - - as

Ex - pan - di ma - nus me - - - as ad te:

ad te: a - ni - ma me - a a - ni - ma me - a si - cut ter -

a - ni - ma me - a a - ni - ma me - a si - cut ter - ra si -

- ra si - ne a - - qua ti - - - bi

- ne a - qua ti - bi si - ne a - qua ti - - - bi.

12 Mixolydian Ls

Be - ne - di - ctus, qui ve - nit in no -

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do -

mi - ne Do - - - mi - ni, _____ in no - mi -

mi - ni in no - - - mi - ne. Do - - - mi - ni in no -

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do

- mi - ne Do-mi - ni, in no - mi - ne, in no - mi - ne. Do -

[illegible]

Do-mi-ne De - us, A-gnus De - i, A-gnus De - - i, Agnus

De - us, Do-mi-ne De - us, A - gnus De-i, A - gnus De-i,

Dei Filius Patris, Filius Patris Filius

Pa - tris. Fi - li - us Pa - tris.

li - us Pa - tris Fi - li - us Pa - tris.

Cru-ci-fi-xus e-ti-am pro no - - bis, sub Pon-ti - o Pi - la - -

Cru - ci - fi - xus e - ti - am pro no - bis, sub Ponti - o Pi - la -

to pas-sus et se-pultus est. Et re-sur-re - xit ter-ti-a di - e secundum

to pas-sus et sepul-tus est. Et re-sur-re - xit ter-ti-a di - e

scri - ptu - ras. Et ascen-dit et ascen-dit in coe - - lum se -

se-cundum scrip - ras. Et ascen - dit, et ascen - dit in coe - lum,

- det ad de - xteram Pa - - tris Auditu -

se - dit ad de - xte - ram Pa - - tris Audi - tu - i me -

i me - - o da - - bis gau - - di - um et -

o da - - bis gau - di - um et -

lae - ti - - ti - am: et e-xul - ta - bunt et e - xul - ta -

lae - ti - - ti - am: et e - xal - ta - bunt os - sa

bunt os - sa hu - mi - li - a - ta, os - sa hu - mi - li - a -

humi - li - a - - ta, humi - li - a - ta, os - sa hu -

16 Mixolydian Ls

ta humi - li - a - ta. Cru - ci - fi - xus e - ti - am
 mi - li - a - ta. Cru - ci - fi - xus e - ti -
 pro no bis,
 am pro no bis.
 sub Pon - ti - o Pi - la - to pas -
 sub Pon - ti - o Pi - la - to pas - sus
 sus et se - pul - tus est. Et re - sur - re - xit ter - ti -
 et se - pul - tus est. Et re - sur - re - xit
 a di - e se - cundum scrip - tu - ras. Et ascen - dit in coe - lum,
 tert - i - a di - e se - cun - dum scrip - tu - ras. Et as - cen - dit in coelum,
 se - det ad de - xte - ram Pa - tris.
 se - det ad de - xte - ram Pa - tris.

End of Melodia

[illegible][illegible][illegible]

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